

AUGUST 1, 1945

THE

Art digest

19 #19



Unloading Supplies by David Fredenthal. See Page 5. Courtesy Life Magazine

THE NEWS MAGAZINE OF ART **25** CENTS

The American Navy, 1776-1815

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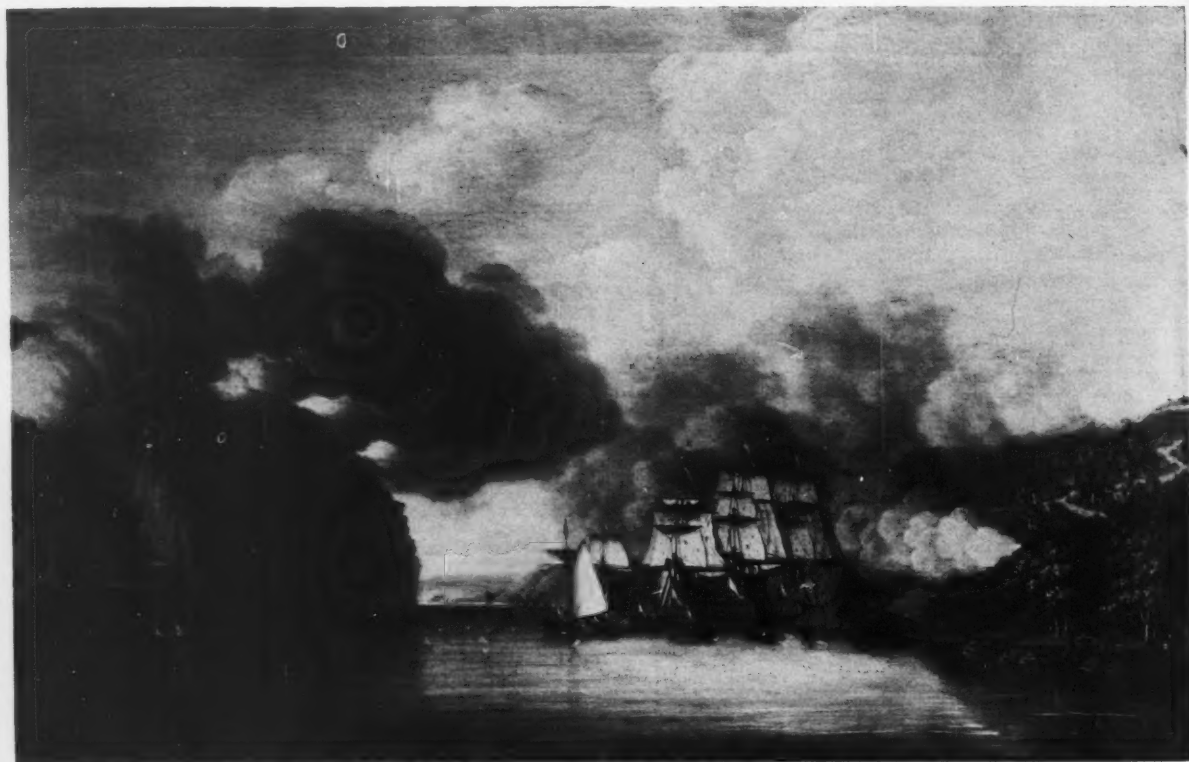
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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

To My Patrons

EACH YEAR at this time it is my custom and pleasure to print the names of THE ART DIGEST Patrons for the current year. It is one of the most enjoyable of the myriad tasks that keep an editor moving. This year the list of Patrons is the longest in the 19-year history of the DIGEST, and I hope you will understand if, with full consciousness of contemporary conditions, I take this as a vote of confidence in my stewardship. It has been a difficult year for publishers—the paper problem, labor shortages, lateness of the mails, etc.—but, judging from your response, the year has not been without success in turning out an honest news-magazine of art. And, since a magazine, like all temporal endeavors, depends upon the value of the human equation, I want to take this opportunity to thank publicly my current staff for its fine spirit and excellent work (you will find their names on page 5); they constitute the best staff I ever blue-pencilled.

Once again I want to stress the fact that the list of DIGEST Patrons (see pages 26, 27, 28 and 29) is not a list of the magazine's subscribers. It is a list of those readers who have supported the DIGEST during the past year by contributions over and above the regular annual subscription fee. There are three divisions: Life Patrons, those who have given \$25 for a life subscription; Double Annual Patrons, those who have contributed \$10, either as renewals or as gifts to their friends; and Annual Patrons, those who have contributed \$5, either as a two-year renewal or as a gesture of mutual art interest to some particular friend.

It is loyalty and support of this kind that has carried the DIGEST through the years of prosperity, depression and war since it was founded on a New Jersey hilltop in 1926. We of the DIGEST staff know that we must continue to deserve your support, if the magazine is not to die somewhere along the long road—just as political systems, which fail to be pliable to their times, pass into the history of yesteryear.

Frank Lloyd Wright's Museum

AT A LUNCHEON given at the Hotel Plaza for the art press, Patron Solomon Guggenheim, Director Hilla Rebay and Architect Frank Lloyd Wright jointly announced plans for the proposed Museum of Non-Objective Painting, to be erected at 89th Street and Fifth Avenue, just across the street from the National Academy. Those who may have in the past criticized the Baroness Rebay's collection, surely will be able to find only words of praise for her brilliant executive thought in retaining Frank Lloyd Wright to design the home of the collection. No other structure by the great modern architect exists in New York City, and he has taken full advantage of this opportunity to exercise his trail-blazing genius. From his inventive mind have come ideas which will probably change the basic principles of museum building.

The plans call for a poured concrete structure about ten stories high, unbroken by entrances or exits as it follows the form of a continuous spiral ramp (the gentle grade being two and one-half inches to 20 feet). The building will be 24 feet wider at the top than at the bottom, and the ramp will afford three-quarters of a mile of continuous wall space in

the course of its spiral ascent within the babel-esque tower. Elevators will permit easy access to any part of the collection (electric wheel chairs and many benches will also aid in preventing museum fatigue). The pictures will have neither frame nor glass, but will be mounted in the wall; an incline of three feet from base of wall will keep spectators at the proper distance from the exhibits. Ozone will be circulated throughout the building, and dust will be controlled by a suction device in the basement; light will be reflected from mirrors indirectly upon the pictures. These are a few of the innovations, all of which must wait on the end of the war, the approval of New York City Building Authority and the discovery of a builder able to turn Wright's complicated dream into reality. A million dollars has been appropriated.

We left the Plaza realizing we had talked with one of the few great creative minds in America, a man who will perhaps, within the next generation, change the building map of the United States more than our bombers did Europe's.

Next Issue—September 15

IN THE OLD DAYS it was possible to figure the length of the art season; it opened in mid-October and for no intelligent reason, except that everybody assumed that everybody else lost interest in art with the approach of warm weather, ended around the middle of May. This year, with boom times along 57th Street, the traditional schedule has been knocked galley-west; June was one of the most active months in art galleries. As a result the season was extended, and is only now going into its annual doldrums, which will probably last for the next six weeks. In view of these conditions, publication of the September issue of the DIGEST will be postponed from the 1st to the 15th of the month, at which time the news-pace will be accelerated as the art world prepares for an early opening of perhaps the best season in a generation. So please do not worry if your next DIGEST arrives on September 15, a fortnight later than usual. We want it to be a good issue.

Ejected by Brooklyn

BROOKLYN just didn't like "them things," meaning the 1,800 square feet of murals by Alois Fabry, Jr., which were installed in 1938 in the entrance to the Brooklyn Borough Hall by the Federal Art Project. Painted in a forceful semi-modern style, the murals caused irritation among the worthy burghers almost from the day of conception. "They should have stood in Manhattan," was consensus of the building's attendants. And not being a people to stand idly by while civic pride is being bruised, they have now done something about it. The simmering battle came to a head on July 27, when it was learned by the New York Times that the Municipal Art Commission had granted the request of Borough President John Cashmore to remove the giant murals to some other place—not specified, but with all due regard for the physical welfare of the paintings.

Drawing on such characters as Walt Whitman, the Rev. Henry Ward Beecher and Col. John A. Roebling (builder of

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August 1, 1945

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THE READERS COMMENT

Our Error

SIR: In the July DIGEST, on page 14, it is stated *The Sower* by Millet was bought for the whacking sum of \$30,000. Eleven pages later it is stated, "\$26,000 for Millet's *The Sower*"—a difference of a mere \$4,000. What was the purchase price?

—GERTRUDE M. WILLARD, *Phila.*

Ed.: Our error. Two Millet canvases were sold in the Vanderbilt sale at Parke-Bernet last April. It was his *Paysanne Revenant du Puits* that brought \$30,000; *The Sower* sold for \$26,000—both "whacking" sums.

After the Prom Was Over

SIR: Memo to Jo Gibbs from B. H. Hayes, Jr.: reference to your article on Mr. and Mrs. Martin in July 1 DIGEST, page 12. Another member of the family, daughter Mary Elizabeth, came from Rock Hall to visit the boys at Andover about four years ago at Prom time. She has stayed.

—BARTLETT B. HAYES, Jr., *Director, Addison Gallery, Andover.*

Crime Against Youth

SIR: I have been very appreciative of Ralph Pearson's articles in the DIGEST. In "Crime Against Youth" he explains excellently the extent of the wrong being perpetrated on the students at the majority of schools. Besides the unenlightenment so apparent in all this teaching, there is foisted upon them a thick layer of dead conventionality that sooner or later prevents most of them from reacting to the very essence of art—its personal and original quality. Thus they are not only the victims of their own bad education, but in turn fortify the very institution that has perpetrated the "crime."

—VICCI SPERRY, *Chicago*

One Word

SIR: Just one word in response to the editorial in the July 1 DIGEST on tolerance. Bravo!

—LENARD KESTER, *Los Angeles*

Puzzle Pictures

SIR: I cannot resist expressing my regret at the modern tendency of artists to make just puzzles out of their pictures. For instance, *The Jungle* by Wifredo Lam in the July DIGEST. It looks like stuff dug up from some old graveyard, and then placed in design. Modern art has its values, but I hate to see it degenerating into the class of puzzle pictures.

—KATE T. CORY, *Prescott, Ariz.*

A Soldier Speaks

SIR: I would like to see the day when Mr. John Public is as familiar with America's artists as he is with her professional ball players. America will fall heir to some gigantic responsibilities after this conflict has been won, and I would want her to lead her ideals in the arts as vigorously as she carried her ideals in this war. Sponsorship and recognition have stimulated movements in art, but the artists of today and tomorrow will need mass interest and support.

—PFC. HERMAN H. GRAFF, *Luzon.*

That Empty Feeling

SIR: The DIGEST takes me spiritually to the life of art, my life, which I had to leave what seems to be decades ago. We over here get few opportunities to paint. Your magazine helps fill in the emptiness which every painter feels when he is away from his work.

—CAPT. FRANK JOHN RUSSELL, *Assam, India.*

Judith Kaye Reed; *Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.*

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THE Art Digest

PEYTON BOSWELL, JR., Editor

August 1, 1945

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War in the Pacific —Drama at the Met

BEYOND THE EXCELLENCE of the record it presents, probably one of the most striking aspects of the current exhibition of 100 paintings and drawings by combat and correspondent artists depicting "The War Against Japan," at the Metropolitan Museum, is the high level of artistic creation maintained by the exhibitors. Here are the facts of the bitter Pacific fighting—in as accurate and often gruesome detail as revealed in the latest newsreel. And although nearly all the pictures were painted close enough to the time of observation to be termed on-the-spot works rather than artistic distillations of past experiences, they nevertheless retain their integrity as paintings and drawings. Stripped of their war import many of the pictures would still be vitally interesting art.

The 17 reporting artists represented cover the history of the fighting men in the Pacific, recording in full the now famous battles—from the invasion of the Philippines, the retaking of Corregidor and Manila, Leyte, Luzon, Lingayen Gulf, Guadalcanal, Bougainville, Arawe, Munda, Cape Gloucester, Rendova to Okinawa.

Sent by the Navy were Lieutenants William Draper, Edward Millman and Dwight Shepler, who saw action from earliest campaigns to the taking of

Manila. To record the progress up the Pacific islands to the Japanese homeland the Army sent Captains Barse Miller, Sidney Simon, Frede Vidar, and T/Sgt. Samuel D. Smith. Attached to the Marine Corps and right up front were combat artists Capt. George Hard-

ing, Sgt. Sherman Loudermilk, Sgt. John McDermott, MT/Sgt. Elmer Wexler, Sgt. Paul Arlt and Pfc. Harry Tepker. Rounding out the coverage are paintings by *Life* correspondents Aaron Bohrod, former member of the Army's War Art Unit, David Fredenthal, Paul Sample and Howard Cook, one of the original members of the South Pacific War Art Unit.

Almost as fresh as the latest headline at this writing are the watercolors by Jamieson, dated April, 1945, Okinawa. The large view, *D-Day Plus One—Green Beach Two*, showing the Sixth Division CP moving to new positions after the infantry had pushed inland some few miles, is one of the clearest pictorial expressions of "what it was like over there." Well composed, it reveals the thin line of men and machines moving into the island, while a smaller row of refugees marches to temporary shelter camps, against a harbor crowded with warships. In *Second Battalion CP Motobu*, Jamieson presents headquarters company surveying the pockets of fighting. *Into the Valley* pictures "Fox" company on route through rugged hills to reinforce "Easy" and "George" companies.

Navy artist Millman, too, used watercolor—here to cover the Philippine invasion in a large series of small pictures, skillfully worked with economy of means. With a fine feeling for places and an understanding of the small de-

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Enemy Air Attack, Arawe: CAPT. BARSE MILLER

Cape Gloucester Air Drome: CAPT. FREDE VIDAR



August 1, 1945



Trial of Collaborationist Stephane Lauzanne: FLOYD DAVIS. (Courtesy Life)

Davis & Davis Interpret Postwar Paris

IN THE FALL of 1944 *Life* Magazine sent Floyd and Gladys Rockmore Davis to Paris to record the post-liberation mood of that most beloved of cities. In contrast to their literary content, the paintings they brought back (reproduced in the July 16 issue of *Life*) and now on view at the Time & Life Information Center through August, were an intriguing surprise to the art world. To alert observers husband and wife appeared to have accomplished, if not a complete turn-about, some decidedly unexpected reversals of technique.

A popular illustrator, Floyd Davis, concentrating on the wartime aspects of Paris, painted his observations with humor, caricature or bitterness, rather than pure realism. His wife, who limited her impressions to the nostalgic scenes remembered by all Paris visitors, abandoned her lush, sensuous style to turn in charming, somewhat primitive views of a quaint mediaeval city.

It is too soon to tell whether Gladys Davis' paintings herald a complete

change in style, but we suspect that part of her departure derives from a conviction that Paris, though altered by war, will emerge once more the city she was—not through a flashing Phoenix-like rebirth, but gradually because her changes were only superimposed and soon shed. For that reason probably, she has emphasized the old Gothic character of the city, painting its inhabitants, more or less flatly, in picturesque garb and pose. Black dominates her palette but it is used both as a foil for brighter color and for its mediaeval significance, rather than for gloomy prophecy.

Bookstalls (see reproduction), one of the most memorable pictures in the show, illustrates this spirit well. There are soldiers along the stalls but they seem to have little significance compared to the timeless character of the seated old lady and the bearded student.

Mrs. Davis' new style is also observed in *Guignol Theatre* where children and architecture are painted in flat, bright

Bookstalls Along the Seine: GLADYS DAVIS (Courtesy Life)



color and simple pattern. *Luxembourg Garden* comprises a mixed technique: the grass and treetops are sensuously rendered in contrast to the well-characterized but flat figures. More familiar Gladys Davis, and unique in the show for that reason, is *Chez Suzy*, a Montmartre nightclub painted with responsive pigment and glowing light.

The paintings by Floyd Davis present a more transient aspect of Paris. The large *Scribe Hotel Barroom*, headquarters for correspondents in France, shows a gathering of newspapermen and women, (including him and his wife, Janet Flanner of *The New Yorker*, William Shirer, Ernest Hemingway, H. V. Kaltenborn and a number of *Life* men), all satirically portrayed. A timely and well painted canvas is *Collaborationist Trial*, with Stephane Lauzanne, former editor of *Le Matin* at the dock. Other pictures, like those of the soldier buying perfume and another on a boy-meets-girl theme are lighter interpretations of Paris, 1944 while *Torture Chamber* is straight, fine easel painting, on a brutal war theme.

—JUDITH KAYE REED.

With Aaron Bohrod On Three Fronts

WITH WAR ART figuring prominently both in the news and in major exhibitions, Associated American Artists devoted the back mezzanine gallery to what almost amounted to a small "retrospective" show of the work of artist-correspondent Aaron Bohrod. The sixteen small-to-medium-sized pictures, which were displayed during the middle two weeks of July, represented at least three campaign ribbons—the Solomons and South Pacific, which Bohrod covered for the War Department; the Normandy invasion and later the advance into Germany with Patton's Third Army, which he covered for *Life* magazine.

The most gripping of these documentary canvases are those dealing with the violent death and destruction in Normandy. The troops and materiel, smoke and rubble of the *First Day in Caen*, an American tank exploding on a mine in the *Entry into Coutances*, the *Military Necessity* of hanging a Cross with a tangle of Signal Corps wires, are also highly successful as paintings.

War is in evidence chiefly by way of uniforms in the more peaceable scenes of the South Pacific—sailors on shore leave looking over the local variety of females, reading comic strips, relaxing in a make-shift barber shop set up in a grove of palms. GI genius for naming their vehicles is plainly visible on the door of a truck on the Guadalcanal airfield. The name is Snafu Maru.—J. G.

Coins in Time of War

Wartime coins dating back to the 16th century comprise an unusual exhibition at the Newark Museum through the summer. The coins, which were presented to the museum by Frank I. Liveright, were issued by European cities and states for temporary use during a siege.

He Saw War Coming

THIS YEAR the summer season, usually devoted to group shows, seemed almost equally divided between galleries' seasonal reviews and exhibitions of war art. Significant among the latter group is Arnold Hoffmann's one-man show, at the A. C. A. Gallery through August 3. Unlike many other artists who are making war the theme of their current production, Hoffmann had begun his series of war paintings long before the United States was drawn into battle.

Thirteen years ago Hoffmann paintings, depicting planes strafing civilians and gas-masked housewives wheeling perambulators, appeared in exhibitions. From then on an increasing proportion of his work was devoted to picturing various outcroppings of war throughout the world. In 1942 the A. C. A. Gallery held an exhibition of his anti-Nazi paintings and in the same year the Soviet government accepted his dramatic work, *Stalingrad*.

The current exhibition of war pictures alternates between representational portrayals of war in Europe and generalized comment on modern wartime destruction, both described in well understood, expressionistic technique. In the first class are *Lidice* recently accepted by the Czech government, a work whose execution and concept realizes the incredible brutality of the theme; *Liberation* (see reproduction), accepted by Poland, and the heroic tempera sketch *Stalingrad*.

Just as impressive, but relying on comprehensive understanding rather than reportage, are works like the *White Horse*, poetic in its haunting desolation and *Landscape 1944*, dramatically lighted and showing a war-ravaged nature. Both are devoid of the human misery dominating the other works. In *Struggle*, a large canvas in the romantic manner of Delacroix, Hoffmann has totaled all the horrors of war—murder, rape, pillage—to produce a tortured mass of men and horses intent on complete annihilation.

—JUDITH KAYE REED.

Liberation: ARNOLD HOFFMANN. On View at A.C.A. Gallery



August 1, 1945



A Museum in a Cave

France Recovers Her Art From "Catacombs"

The City of Paris lost no time in removing its art treasures to places of safety during the early days of the war. Church windows were packed into the cellars of the Pantheon. Paintings were sent to Touraine and Anjou, and sculpture was stored in the crypt of Eglise Saint-Sulpice, the original 13th century church which is ideal in construction for use as a bomb shelter. It took eight months of intensive work to take an inventory of the treasures from the churches of Paris alone, detailed maps being accompanied by notations of every crack and mutilation.

Newly released photographs of all the Christs, Virgins and Saints, placed in niches formed by the vaults of the underground church, look like the ancient catacombs. Patriarchs and saints peer out of the shadows in the dim light, Joseph and Mary lean toward each other in tender confidence. Most of the statues are grave and unbending, seem-

ing to resent their absence from their proper places. All except one, the only secular work there, Houdon's sly *Voltaire*.

In the group reproduced are, at the right, Renard's Tomb of Henry of Lorraine, the Voltaire figure in the center, and at the left is the sculpture by Jean-Baptiste Tuby, based on the painting of the 17th century artist Charles Le Brun, showing the mother of Le Brun leaving her tomb at the voice of an angel on the day of the Last Judgment.

Herman Shulman Dies

HERMAN SHULMAN, attorney and one of the most progressive collectors of modern art in America, died in the Stamford (Conn.) Hospital July 23 after a brief illness at the age of 48. Mr. Shulman was an art patron in the truest meaning of the term. His sense of art values was unusually keen, and many times it guided him to new talent long before other collectors discovered what he had seen at first glance. Consequently, it became almost routine for art writers, upon viewing some exciting item in a national exhibition, to read on the accompanying plaque: "Lent by Herman Shulman."

Born in Rumania, Mr. Shulman came to the United States when he was six years old; he graduated from the University of Alabama and the Columbia Law School, was admitted to the bar in 1920, after serving in the first World War. As an attorney he specialized in corporate law, and was prominent in the case of Loft vs. Guth, which decided control and ownership of the Pepsi-Cola Company, of which he was a director at his death. Mr. Shulman was vice chairman of the American Zionist Emergency Council.

Surviving are a widow, the former Rebecca Bildmer; two sons, Ensign Paul Shulman, on duty in the Pacific, and Pfc. Mark A. Shulman, now in France; and a sister, Mrs. Eva Keschin.



Winter Morning: EMIL GANSO

Iowa Buys Five Progressive Americans

IT TAKES COURAGE to assemble and put on a major exhibition in the deep heart of this country in mid-summer. That such courage is sometimes recognized and materially appreciated is well demonstrated by the interest which attended the first summer exhibition of contemporary art, held at the State University of Iowa last month.

The four paintings chosen for purchase from the recommendations of the jury (see July 1 DIGEST) were *Sultry Day* by Stuart Edie, *Room No. 5* by James Lechay, *Still Life* by Bradley Walker Tomlin, and *The Abbey* by Karl Zerbe. Edie is already a member of the University staff, and Lechay will join it in September. A fifth canvas, *Winter Morning* by Emil Ganso, was bought before the opening of the show because, Dr. Longman states, "we wanted that one in particular." Ganso was one of Iowa's most revered teachers when his untimely death occurred there in 1941.

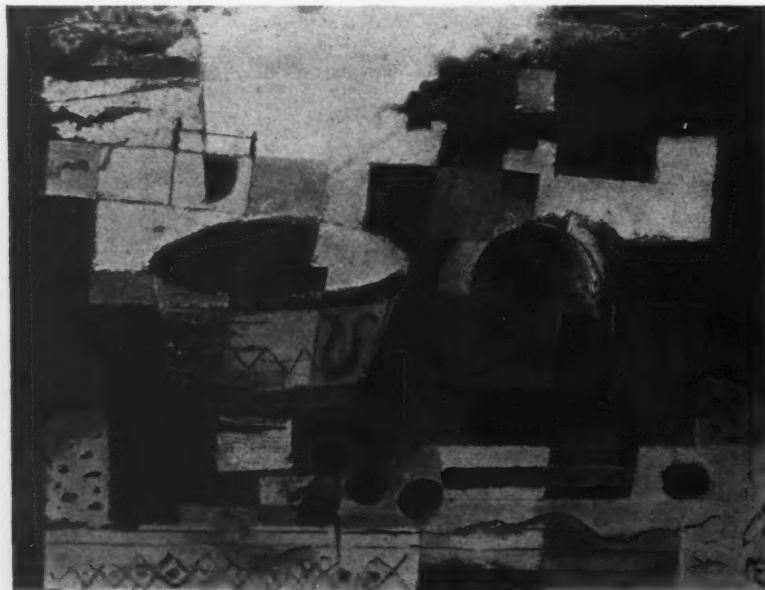
Dr. Longman writes that quite a

number of the paintings from the show were sold to private collectors, and that the museums and galleries of the region sent representatives to study the exhibition with a view to purchasing. With the formation of an Iowa Art Association, now in the process of being organized, he hopes that funds for future acquisitions for the collection will be increased.

Copeland Burg in Santa Barbara

Copeland Burg, prominent Chicago modern, is holding his first big one man exhibition in August at the Santa Barbara Museum. The show covers the period from 1935, when Burg began painting, through the years when he was an art critic and includes some paintings he did on a recent four-month trip to Mexico. Burg is represented in the Art Institute of Chicago, the Pennsylvania Academy and the Encyclopaedia Britannica collection (now on exhibition in Boston).

Still Life: BRADLEY WALKER TOMLIN



New Britain Adds 21 to Its Collection

IN THE FOUR SHORT YEARS of its existence, the Art Museum of the New Britain Institute has assembled for its permanent collection a representative group of American painting that would do credit to an older and larger institution.

The twenty-one purchases made during the last year by Director Sanford Low and Advisor J. Stewart Lacey materially strengthen the section on contemporary work. Among these paintings are *Rodeo* by Gifford Beal, *Queens Landscape* by Louis Bouche, *Mimosa and Other Flowers* and *Cellist* by Esther Williams, *Turkoman* by Boardman Robinson, *Bali Figure* by Maurice Sterne, *Boatyard in Spring* by John Heliker, *The New Hat* by Jon Corbino; three portraits: *Alex W. Stanley* by Sidney Dickinson, *Ike Finn* by Jere Wickwire, *Mrs. Burling* by Douglas Gorsline; and a group of watercolors: *Repair Shop*, *Criqueville*, *Normandy* by Ogden Pleissner, Corbino's *Riding by the Shore*, *Skunk Cabbage* by Henry Schnakenberg, and James McBey's *Hudson River at 96th Street* and *New York from Staten Island*.

Of particular interest among the acquisitions of earlier work is the Museum's first canvas from the brush of a local artist who made good, *Roundout Creek* by John Kensett, who was born in Cheshire, only a short distance from New Britain. Other purchases include *Lady of Shalott* by John LaFarge, *Portrait of a Child* by William Chase, *Isidor Pelfresne* by George Fuller, *Late Afternoon* by George Inness, *Paris Market* by Jerome Myers, *Côte de Normandie* by Boudin, and *River Landscape* by Pierre Rousseau.

Bought by Britannica

The Encyclopaedia Britannica Collection, now being exhibited at the Boston Museum (until Aug. 26), announces the purchase of two more paintings by 20th century Americans—Hobart Nichols and Karl Zerbe. This raises to 125 the number of pictures in Britannica's collection.

The Nichols canvas is called *Shifting Shadows*, and is typical of the realistic landscapes which have won him so many honors. Mr. Nichols is president of the National Academy. Zerbe's picture, painted in encaustic, an ancient method of painting with heated wax as the element binding the colors, is entitled *Troopers* and, in the artist's words, depicts "clown, fool, crook and tramp together as the personae dramatics of the human comedy." Zerbe is head of the painting department of the Boston Museum School of Fine Arts.

Woodmere Picks Best

From its exhibition of the "Best Pictures and Sculptures of 1944-45," the Woodmere Art Gallery in Philadelphia has purchased the following oils for its permanent collection: *Linda* by Maurice Malarsky, *Martin's Hackneys*, *Chestnut Hill* by Elizabeth Coyne, *Woodstock Valley* by Mary Butler, *Drama of Fall* by Constance Cochran and *Old Houses* by Thomas Flavell.

Kootz Opens Gallery

SAMUEL M. KOOTZ, who writes mystery stories as well as passionate defenses of advance guard art, has opened his new gallery with a group showing of works by William Baziotes, Byron Browne, Fritz Glarner, Carl Holty, Fernand Leger and Robert Motherwell. Of the six artists, who each explore one or more of the bypaths in the rarified jungle of abstract art, all but Browne were represented in Mr. Kootz' debut show at the Feigl Galleries this spring (see April 15, *Digest*). Most of the paintings, however are being shown for the first time.

Best known of the six, of course, is Leger, who is represented by one work for each of the last three years since he came to America: *The canvas 503* (1943), which has the peculiar sour yellow eliminated from the later works; *Mechanical Elements* (1944), an abstraction strongly integrated in the manner of Chinese block puzzles; and a 1945 *Bicycle Riders*.

In his three exhibits, Holty has abandoned the limiting white background and arrived at a sparkling pastel palette. *Seated Angel* and *Warrior*, composed of lively, kaleidoscopic forms, preserve both coherence and élan. Glarner too has turned from a white ground to a tinted one in one of his pictures, but there is not yet sufficient indication that he plans to discard the Mondrian pattern of creation.

Baziotes' watercolor abstractions struck us as fresher and cleaner in both form and color than his oils. Browne shows a *Still Life* with heavy-handed calligraphy, and *A Woman on the Beach*, as enigmatic to this reviewer as proverbial femininity but not nearly as intriguing, we suspect. By quality of size Motherwell's *Painting* dominates the room. He also shows watercolor collages. Exhibition continues through August.—J. K. R.

"Our Fighting Navy"

One painting, a 7½ by 9 foot mural of *Our Fighting Navy* by modernist Rudolph Weisenborn, is now occupying in solitary splendor the room reserved for Chicago artists at the Art Institute of Chicago (until Aug. 12). In order to gather material for this mural in which he wanted to synthesize the "feeling of boats, battleships, carriers, guns, and masses . . . (and) most of all the men who handle this material," Weisenborn spent much time at the Great Lakes Naval Training Station, and on the carrier *Sable*. Facsimile reproductions of a number of the original drawings are also being shown.

The artist is now at work on another mural, *Our Fighting Airforce*.

Winners in Mississippi

New Yorker Nelson Williams took first prize, a \$100 War Bond, for his painting, *Prayer*, at the Mississippi Art Association's 4th National Watercolor Exhibition, recently on view at the Municipal Gallery in Jackson. Honorably mentioned were Lew Tilley for *The Last "Heat" of the Evening*; Alfrida Storm for *Paricutin*; Joe Jones for *Old Pier* and George Schwacha for *Village in Afternoon*.

August 1, 1945



Twilight on the Seine: ROBERT HENRI

Wichita Purchases Five Earlier Americans

SOME OF THE MOST THOUGHTFUL and careful buying in the country is now being done by some of the smaller Midwestern museums. A shining example of the intelligent use of modest means is the purchasing which Elizabeth Navas has done for the past five years with the Louise C. Murdock Art Fund for the Wichita (Kansas) Art Museum.

The Collection, which has been selected both for quality and appeal to prairie audiences, now numbers 59 works of art, the larger part of which are by contemporary artists. As a counterbalance to this trend, Mrs. Navas has reverted to the paintings of earlier Americans for this year's selection of five major canvases. The most important of the recent accessions is Thomas Eakins' sensitive portrait of Mary Hal-

lock-Greenewalt. The strong hands of this pianist who was once soloist with a number of symphony orchestras are masterfully painted. Along with earlier purchases, *Billy Smith* (oil) and *Starting Out After Rail*, considered by many to be Eakins' finest watercolor, it gives Wichita a fine representation of this artist's work.

Of the two paintings by Robert Henri, *Twilight on the Seine* is an excellent but little known early work, somewhat in the tradition of Whistler's Thames subjects. *Eva Green*, the study of an engaging Negro child with an infectious grin, is one of his best known canvases. Also added to the Collection was a gentle sunlit landscape with figure by Theodore Robinson, and a fine *trompe l'oeil* still life by William Harnett, *Mortality and Immortality*.

Mary Hallock-Greenewalt: EAKINS



Added to Yale Collection

Two valuable paintings, an early work by the Genoese master, Allesandro Magnasco, and a Gilbert Stuart portrait of Col. John Trumbull, have been acquired by the Yale University Art Gallery. The new Magnasco, a large seascape purchased for the Maitland Griggs collection, is now on view at the school in the exhibition of the recently combined Jarves and Griggs collections.

Stuart's portrait of the founder of the Yale University Art Gallery was painted in Boston in 1818 and was bequeathed to the university by the late Herbert L. Pratt. It has been placed on exhibition together with Trumbull's scenes of the Revolutionary War and historical portraits.

Weber for Kansas City

The Nelson-Atkins Gallery announces the acquisition of its first painting by Max Weber, *Latest News*. The thinly painted picture is dated 1940 and was purchased for the museum from the Paul Rosenberg Gallery by Mr. and Mrs. J. S. Atha.



La Cuisiniere: FRAGONARD

Fragonard's Cook Joins Lacquered Ladies

THE ONLY THEME SHOW in town, outside museums, where one may study the old masters during the dog days is in the cool, quiet comfort of the Wildenstein Galleries, where the two small and one large room on the ground floor are given over to an excellent exhibition of Four Centuries of Portraits (on view through September).

Divided into three distinct moods and manners of painting, in many ways the most interesting part is the one devoted to the earliest portraits. There is an extraordinary homogeneity in these dark, often rather stiff little panels, in spite of the fact that they came originally from almost every then civilized country in Europe. Of particular historical interest is a handsome portrait of *Princess Elizabeth* by a little-known Englishman, Hans Eworth, painted in 1557, the year before her accession to the throne. There is great character in the head and hands of the old woman portrayed by Van der Helst, and in Lucas Van Leyden's simply composed *Portrait of a Man*. The couple who were recorded by Van Utrecht were doubtless man and wife, as the two paintings were obviously designed as a pair. Less "formal" is a splendid self portrait by Van Dyck.

The visitor turns from the darkness of the 16th and 17th centuries, into the light brightness of the late 19th and early 20th century France in the next gallery. Several of the canvases are reasonably well known, such as Toulouse-Lautrec's knickered, bearded *Tristan Bernard* at the race track, and

Cézanne's solid, solemn *Boy With a Straw Hat*. A self portrait by Forain is an especially expressive piece of painting.

Oddly enough, a couple of cooks demand a good deal of attention in the large gallery devoted primarily to the elegant *haute noblesse* of France's 18th century. That one of these was from the brush of Fragonard may have something to do with the competition this amiable-looking peasant gives the lacquered court beauties by Nattier, Vigée Lebrun and Drouais, although the latter's portrait of *Marquise d'Herbouville* is particularly beautiful in color.—J. G.

For Better War Memorials

The Museum of Modern Art proposes to hold an exhibition on war memorials, in both model and photographic form, and to publish a book on the same subject. Broadcasting good examples will show localities in the United States a more varied point of view and encourage a wider use of architects, sculptors and landscape architects. The Museum is anxious to secure photographs, dates and full descriptions (including an exact account of location and material) of really excellent war monuments anywhere, but particularly in the United States. Since the smaller monuments are least well recorded, it is these in which the Museum is especially interested. Material should be submitted to the Department of Architecture, Museum of Modern Art, 11 West 53rd Street, New York 19, New York.

Friendly Gesture

WELL DOWN along a long list of exchange art activities which have taken place between this country and the Soviet Union is the current (until August 4) exhibition at Associated American Artists of some 800 photographs of American painting and sculpture. More than 150 artists have made their own selection of their work which (mounted on easily displayed panels) they are giving to Russian artists by way of the Art Committee of the National Council of American-Soviet Friendship.

In common with most splendid ideas, there are a number of things wrong with the execution of this one. If the group is sent to Russia as the first installment of a study file, it will serve a most useful purpose. If it travels under the banner of "all," instead of "part" of American art, it is likely to give a wrong impression. For instance, in an excellent representation of sculpture, the work of Zorach is missing, while that of many creditable but scarcely as influential sculptors is present. Burchfield, Carroll, Corbino, Grosz, Marsh, Mattson, Mangravite, Speicher and Tomlin are among the missing on the roster of painters. Except for the work of Dehn, watercolors are either also-rans or conspicuous by their absence—in a country that has produced more important pictures in that medium than any other since the time of Homer.

There is another fault which I hope can be corrected before this most useful project goes on an exhibition tour of the Soviets. All, not part, of these photographs should bear all possible physical data as to medium, size, and particularly the time of execution. A brief legend containing color notes and methods would make them even more valuable to the student who hasn't a chance in a thousand of ever seeing the originals. With all this accomplished, why wouldn't such a touring collection be of as much interest to Vicksburg as to Vitebsk?—JO GIBBS.

Committee on War Memorials

In an effort to prevent the country being inundated by a flood of cheap, inartistic and department-store war memorials, as it was after World War I, the Fine Arts Federation of New York has formed a Special Committee on War Memorials. This committee, headed by Georg J. Lober, includes Albert T. Reid, James C. Mackenzie, Nils Hogner, Leopold Arnaud and M. Rapuano. It is felt by the Federation that too many badly executed pieces have already been permitted because of the stress in supplementing war activities—like bond drives—and it is argued that these be regarded as merely temporary things.

Three years ago the American Artists Professional League protested against the erection of an arch over Fifth Avenue, planned to honor returning soldiers. City officials, at that time, gave the league assurances that all such projects must first have the approbation of the City Art Commission. The present action of the Federation in creating a special committee is in line with this general program, and it will be a coordinating body for the 17 art societies

The O'Connor Opens Gallery

A BROKEN LEG, acquired some seven months ago in the St. Nicholas Arena, is responsible for the most recent addition to New York galleries. If Patrick O'Connor—artist, erstwhile dealer in contemporary art, and professional wrestler—hadn't broken his leg he would have been in California fulfilling a wrestling contract at the time when an amateur athlete and art collector approached him on the subject of starting a new gallery. Not that the art-sport combination is either new or rare. Leonardo numbered wrestling among his many talents; boxer Mickey Walker not only paints but sells his pictures; and it is said that Gene Tunney, who restores and cleans his own collection of paintings, knows more about art than about Shakespeare.

The new O'Connor Gallery, at 640 Madison Avenue, forsakes contemporary work entirely in favor of a catholic selection of well aged canvases which cover a good deal of territory between Velasquez and George Luks. The former is represented by *The Peasant Girl*, a very early work showing the influence of Caravaggio, which spent 125 years in the collection of the Earl of Yarborough; the latter by *The Madonna* and *The Little Gray Girl*, until recently in the Egner Collection. High spots in between are an excellent *Self Portrait* by Ghislandi, much exhibited from Vienna to San Francisco and last seen in New York in a loan exhibition of self portraits at the Schaeffer Galleries a few years ago; a tiny little *King of Beasts* by Delacroix; and two charming landscapes by Inness and Wyant.

Pretty well dominating the not over-large gallery is John LaFarge's most famous canvas, *The Wolf Charmer*, included in the Romantic show at the Museum of Modern Art, and which belonged to Washington University until it was sold at auction last winter. It is now priced by Dealer O'Connor at the round sum of \$10,000. —JO GIBBS.

The Wolf Charmer: JOHN LAFARGE



Marshal Pilsudski: NICOLAUS KONI

Poland's Pilsudski Loaned to Brooklyn

THE MASSIVE, monumental head of Marshal Josef Pilsudski, reproduced above, has been loaned to the Brooklyn Museum under the auspices of the Pilsudski Institute of America for the duration of the war—or rather, until the bombed National Museum of Warsaw is rebuilt. Carved by Pvt. Nicolaus Koni, but recently discharged from the U. S. Army, this conception of the Polish hero constitutes a most appropriate gesture of international goodwill, upon which the "one world" must be formed. It may be regarded as a three-nation alliance honoring a great leader, for Hungarian-born sculptor Koni became an American citizen while taking his basic training at Camp Grant in Illinois. The statue has just been installed.

Since he became a professional sculptor 21 years ago, Koni has won an international reputation as a maker of monuments and portraitist of many of the currently famous figures on the world stage—work done at different periods in the studios he maintained in Vienna, Salzburg, Switzerland, Paris, Warsaw, London, Ireland and New York (his present residence). The Pilsudski bust was made in Warsaw before Hitler marched. When war broke out that September week-end in 1939, Koni offered his services to the British Army, but was rejected. Subsequently he served as a Home Guard and a fire watcher during the great blitz that failed, until the British Ministry of Information sent him to America in 1941.

In this country Koni has done, among

other works, a tribute to the Soldiers of Humanity, dedicated to the Medical Corps, now owned by Rockford, Ill.; a bust of Gen. MacArthur, dedicated to the Red Cross; heads of C. Aubrey Smith and Marian Anderson; and a 13-foot wood carving for the Crucifixion for Fordham University—P. B., Jr.

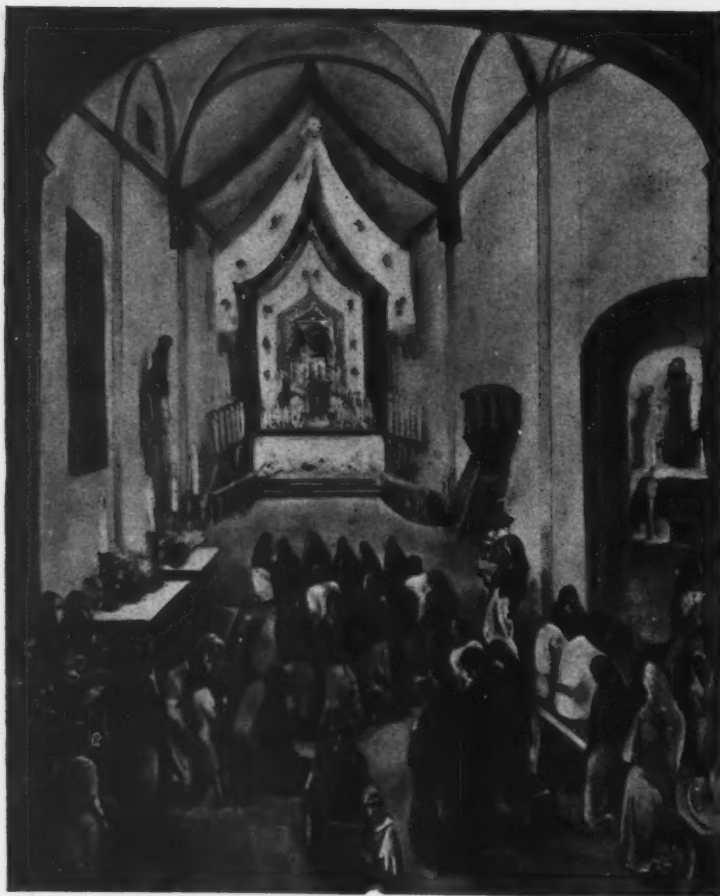
Memorial to Eisenhower

Friends and admirers of General Dwight D. Eisenhower, headed by Kansans in his home town of Abilene, Kansas, and in New York, Kansas City and Topeka have obtained a charter for the Eisenhower Foundation.

It is proposed to build an appropriate memorial to the General and men and women in the service from all over the country, and to establish scholarships in government. The General has signified his intention to make this the repository of all his medals and souvenirs, and the Eisenhower brothers are to leave their old home to it at the mother's death, with all its furnishings, just as it was when the General and his brothers were growing up.

Scranton Director Resigns

Miss Elizabeth Taylor, director of the Everhart Museum in Scranton, Pa., since 1934, has resigned from her post, effective Dec. 1 of this year. Miss Taylor, who is a painter and sculptor, plans to open a studio in New York and follow her professional career free from administrative duties.



Mexican Church Interior by Maurice Sterne, one of the 150 works of art now touring the British Isles in the Artists for Victory Goodwill Exhibition, has been purchased by an anonymous American donor as a gift to the Tate Gallery in London. So far as can be learned here, it is the first painting by a living American to enter the permanent collection of that museum. It is a worthy ambassador.

Provincetown Colony Opens 31st Annual

THE PROVINCETOWN ART ASSOCIATION'S thirty-first Annual Exhibition bears but slight resemblance to its exhibitions seen in other years by this reviewer. That modernity is amply represented is nothing new, but that it has taken its place without self-conscious segregation in separate galleries and without apology, is news. The diverse exhibition that results hangs well, its effectiveness clearly demonstrated by the fact that ten of the displayed works were sold in the first ten days of the show.

Two handsome color harmonies, semi-abstract in approach, are entered by Morris Davidson, while Hans Hofmann is well represented by a typical example of his disciplined emotionalism in a colorful canvas titled *Red Table in the Blue Room*. Charles Heinz's pigmental approach is seen to good advantage in *Old Seaver House*. La Force Bailey shows a moody *Fishing Boats*. Blanche Lazzell's *Non-Objective* is a commanding arrangement of geometric forms.

The Pfeiffers (Heinrich and daughter Grace) score with two excellent examples of their different approaches—father with *The Deep Pond*, a circular composition, a fine harmony of blues and greens; daughter with an angularly plastic work titled *Etude*. Lyric as a stanza from Shelley is a soft restrained

landscape by E. W. Dickinson titled *Locust Grove*. Pointillism intrigues Samuel Weinstein in *Boat Club*. Ross Moffett's *Deep South* might be well termed decorative social consciousness.

Present exhibition continues until July 29 when a second show (August 5 through September 4) follows.

—BEN WOLF.

Abbott War Art

The Abbott Collection of Paintings of Army Medicine, which opened early in May at the Corcoran Gallery in Washington (see May 15 issue of the *Digest*), is now being shown at the Mezzanine Galleries, Rockefeller Center. The twelve artists commissioned by Abbott assembled their material from medical laboratories, hospitals and many front line war theatres. One artist, Robert Benny, takes the wounded from emergency treatment in the front lines on Saipan, through a base hospital to a General hospital in the Pacific, then on the long voyage home via ship and hospital train. The exhibition will be on view in New York through August 12, when it will move to St. Louis for showing at the City Art Museum from Sept. 9 to Oct. 1.

Southampton News

SOMETHING NEW has moved into the Samuel Parrish Museum at Southampton, Long Island. Out go the Roman emperors and the early Italian ghost pictures and in come young American artists. Selections of an expert jury, whose chairman Pauline Sabin bore the torch for the late Museum of Modern Art in our Nation's capital, assisted by Mrs. Patrick Valentine and Mr. H. J. Whigham, famous publisher. A gay and stimulating concoction this new exhibition for August 1945, a fair release after the golf and tennis et al.

Into this famous memorial museum come Peter Hurd of New Mexico, Vaughn Flannery from Maryland, Josef Foshko from Canal Street, Clarence Carter from Bucks County, Bosa from Buck Hill, Hayley Lever from Mt. Vernon, Lamar Dodd from Georgia, John Koch from Vermont and so on. Paintings small, like 8" x 10" and paintings large, 40" x 60", priced from \$100 to the thousands. A varied bright colored and exciting collection. The time, August, when Boulevard 57th Street and the galleries—Ferargil, Kraushaar, Macbeth, Kleemann, Babcock—sleep with one eye open, now move to Southampton, the guests of that delightful Colonial town, center of culture—Southampton.

It's a long step and a different scene from the days of William, Earl of Sterling and a village called Agwam in 1640 to the "caviar industry," and the whaling trade of growing Southampton, bought from the chiefs Pomotook and Mondugh and defended against the savage Montauketts. The early settlers would marvel at the present town and this display of contemporary painting.

FREDERIC NEWLIN PRICE.

Rockford Awards

William Hallquist was awarded the Rockford (Illinois) Art Association's purchase prize for his oil painting, *Along Market Street*, in Rockford and Vicinity Artists' 21st Annual lately on exhibition at the Burpee Art Gallery. Jurors Dr. John Fabian Kientz, associate professor of art at the University of Wisconsin, and artist J. Jeffrey Grant also awarded second prize to Katherine Eaton for her painting, *Still Life No. 1*, and third prize to Carl Swenson for his *Dunkirk Dam*.

Honorably mentioned for their paintings were Patsy Risley (*Winter Scene*), Katharine K. Pearman (*Still Life on Marble Top Table*), Edward L. Carlson (*Village Street*) and Sgt. John Steinke (*Washday in the Quarters*).

Brick Store Prizes

The annual exhibition of Paintings and Crafts by Museum Members is now being held at the Brick Store Museum, Kennebunk, Maine. The Henry Foster Spaulding Memorial Prize for painting was awarded to Arthur Crisp for *Rising Mists*, and the Helen Chisholm Wood Memorial Prize for crafts went to Madeleine Burrage for her costume jewelry. This jewelry consists of a collection of samples made by Miss Burrage and used in her rehabilitation work with the Arts and Skills Unit of the Red Cross at Halloran Hospital.

The Digest Interviews: Edwin Dickinson

MANY CRITICS in discussing the landscapes of Edwin Dickinson have been struck by their poetic quality and lyric approach. It was, in part, to find the clue for this that I asked the artist to grant me an interview at his Wellfleet studio. His answer to my question concerning this "poetic quality" was typically direct. "Those landscapes were painted," he explained, "on a basis of straight representation, though I know that they do not always appear to have been painted on that basis."

Biographically speaking, Dickinson has spent many years on Cape Cod, mostly in Provincetown, where he went in 1912 upon completing his studies with William M. Chase and Charles W. Hawthorne. These were not the only men under whom the painter worked but he feels that it was their teaching that most influenced him during this formative stage in his career. During his early days in Provincetown, until our entry into the First World War, Dickinson began the first of the series of large canvases that were later to find their way into public galleries. He remembers that during the winters of this period most of his social contacts were among the natives, as only two other painters (Arthur V. Diehl and Garret A. Beneker) then lived in the now famous colony.

During the first war, Dickinson enlisted in the navy and served for two years as a sea-going radioman. After this interruption, he went to Paris where he painted for a year, attending life classes at the Academie de la Grande Chamniere, and in the artist's words: "Trying to improve myself." Then followed a trip to Spain where he worked in Toledo for a short period. Returning to this country, Dickinson was again drawn to Provincetown where he worked uninterruptedly for many years except for interludes of teaching in a number of schools, among them the Art Institute of Buffalo and the Art Student's League of New York, where he will again instruct this coming season as well as at the Cooper Union.

Many hobbies have afforded outside interests during the course of the painter's career. Chief among them has been his love of the Polar Regions . . . his knowledge of Greenland having been brought into play in a large work titled *The Stranded Schooner* now in the possession of the Museum of Fine Arts, Springfield, Massachusetts.

Concerning the methods employed for selecting paintings for exhibitions, Dickinson has definite opinions: "I hope that a return will be made to the open exhibition, and that the selecting agent will be the Painter-Sculptor-Jury. And, if in addition to the accepted submitted work, an exhibition is to include invited work, I hope that the invited work also will be selected by a professional jury. And if prizes are to be awarded, I hope that those awarded to paintings will be awarded by a painter or painters and those to sculpture by a sculptor or sculptors."

—BEN WOLF.



Winter Panorama: STEPHEN MACOMBER

Beautiful Mystic Opens Summer Annual

CHARLES H. DAVIS, one of our deans of landscape painting during his time, settled in the ancient (1654) little town of Mystic, Connecticut, shortly after his return from France in 1890, and spent the last forty years of his long life there. By 1912 he had attracted enough admirers and followers to the vicinity to hold an art exhibition in the public school. The first shows were largely invitational, Luks, Hassam and others exhibiting. Not long thereafter the Mystic Art Association was formed, and such shows, local in character, became a regular feature of the summer scene. In 1930, this small but fixed colony of artists bought riverfront property, which was a town eye-sore, and erected one of the most charming art galleries in New England.

The burden of the current summer exhibition is carried by a comparatively small number of professional artists, some widely known, and some, fine and mature painters, all too little known outside their community. Among the latter group is Stephen Macomber, whose simply designed *Winter Panorama* and a warm and intimate little

Interior are particularly rewarding exhibits. Lester Boronda, father of sculptress Beonne, contributes a distinguished group of canvases, rich in dry brushed texture and beautiful color passages—painters' paintings.

The serene landscapes of Kenneth Bates are worthy successors to those of founding-father Davis. His large *Summer* fairly exudes the still, hazy heat of the season. Walt Killam shows four pictures that go off in as many experimental directions with varying success. Beatrice Cumming's industrial subjects are arrestingly dramatic at a distance, too casually executed to bear close inspection. Robert Brackman's classic, if static, nudes and still lifes are up to his usual high standard of technical excellence. Herbert M. Stoops' dark, tense *Sowers of the Wind* is a notable war subject; Galed Gesner's tiny *Portrait of a Lady*, precise in technique, is almost medieval in feeling.

Of interest in the group of water-colors—less vigorous and varied than the oils—are *Stormy Weather* by Garrett Price, *Houses by the Sea* by Harve Stein, and the casual, free work of Marjory Horn. Y. E. Soderberg, represented by several of his familiar sailing subjects, also exhibits a couple of new things, low in key and poetically mysterious, that show a drastic and successful change in style. There is quality and amusement in the sculpture shown by Gladys Bates and Beonne Boronda. These few pieces add weight and importance to the exhibition out of all proportion to their number.

A special feature of the exhibition is a memorial wall devoted to the lovely green landscapes of Paul Ullman. Whether painted in Brittany or Stonington, they bear his signature of consummate craftsmanship and a gentleness of spirit which even a war to which he gave his life couldn't extinguish.

—JO GIBBS.

Takis Exhibits

An exhibition of paintings, oils and gouaches by Nicholas Takis will be held at the Riviera Beach Club, Brightwaters, Long Island, from August 3 to 17. Part of the proceeds from sales will go to the National War Fund.



Edwin Dickinson.
A Drawing by Ben Wolf.



La Citoyenne Crouzet: DAVID

Bought by Cleveland—David and Picasso

TO PARAPHRASE A BROMIDE . . . Art makes strange bedfellows. William M. Milliken, Director of the Cleveland Museum, announces the acquisition of two paintings by two artists who would have had little in common had they been contemporaneous. They are Jacques Louis David (1748-1825), who danced an opportunistic political jig during the Napoleonic era, and Pablo Picasso who steadfastly maintained his non-collaborationist position during the Nazi occupation of France.

The work by David, a portrait titled *La Citoyenne Crouzet*, was executed circa 1795 at the height of the artist's career; its subject is believed to have been a personage of the French Revolution

whom the artist propagandized. The museum purchased the canvas from the estate of the late Mrs. Grace Rainey Rogers of New York who presented the Cleveland Museum with its Louis XVI Rousseau de la Rottiere Room in 1942, in memory of her father, William J. Rainey.

The Picasso is a top example of the artist's Blue Period titled *La Vie*, and was acquired by gift through the Hanna Fund. Described by Director Milliken as "vividly illustrating the painter's moving quality and masterly technique even in youth," the work depicts two gaunt nudes beside an old woman who wraps an infant in her robe. It reflects Picasso's deep sympathy for the poor.

Another Academy?—Devree Views With Alarm

HOWARD DEVREE, New York Times art critic, fears that the newly projected Frank Lloyd Wright-designed Museum of Non-Objective Painting will in the near future become the home of just another academic art—dated "as much as the Gibson Girls." The fact that the new museum will be erected across from the National Academy's sedate quarters at 89th Street and Fifth Avenue didn't exactly help allay Devree's forebodings. Writes Critic Devree:

"There are several reasons that contribute to such a question. Non-objective painting is the product of but one of many movements in the art world in

the last generation. As in the case of Mondrian's rigid exclusion of human emotion for objectively pure form, does not such an exclusion constitute by and large a denial of the largest significance of art—the emotional experience of the artistic individual, communicated to his fellows? As Roger Fry put it, 'The work of art is the central term, the liaison in a transaction which takes place between the artist and the spectator.' Now surely the depth and amount of such a transaction is severely limited when the picture is limited to geometrical or non-objective form. Such a picture can tap

[Please turn to page 23]

Andre Seligmann

THE NEWS of the sudden death of André J. Seligmann, in Paris, came as a great shock in a delayed news account in the *Herald-Tribune* for July 18. Mr. Seligmann was only 46 years old, and had lived in New York since 1940, and directed an art gallery at 15 East 57th Street until a short while ago. His recent journey to Paris was in the interest of art, his efforts having lately been turned to forming circulating exhibitions of French painting for the benefit of Free French War Veterans.

André is survived by his brother, Germain, head of the firm of Jacques Seligmann, established by the elder Seligmann many years ago with its New York headquarters at 5 East 57th; and by his wife, Mrs. Mona Simone Seligmann, and two children. The gallery in Paris, on the Rue de Fabourg St. Honoré, which the André Seligmans left hurriedly ahead of German occupation, was looted of all its French 17th century paintings, to the great grief of the family who had made their way at great hazard to the safety of American shores.

In his galleries on 57th Street, Mr. Seligmann showed paintings by contemporaries, some of them American. But his sentiment was for the French painters of early centuries. An exhibition of small and excellent examples of Barbizon paintings, held in March, 1943, gave a clue to his feeling for France. He called the exhibition: *The Last Century of Elegance* and the paintings were by Corot (of Fontainebleau Forest), Jongkind, Boudin, Rousseau, Lepine (a view of the Seine), Diaz, Millet, Courbet, and the Englishman Alfred Stevens, who painted a French watering place. Some New York critics protested the application of the word "elegance" to any period save the 17th century, in French painting. But André stood firm that though back-to-nature might have been considered inelegant at the time this group turned to Fontainebleau, *sans* shepherdesses, this mid-19th century period now might be seen as a period of peace, freedom, and beauty—in the life of France. We are glad that André got back to his dear country before Death's hand was placed upon him.—MAUDE RILEY.

Portraits by Burnett

An exhibition of portraits by Laura Yates Burnett was held at the 8th Street Gallery last month. Miss Burnett has exhibited extensively throughout the Southern states and won in 1931 the grand prize at the Memphis State Fair. Her paintings are direct statements of character, for the most part finely, almost meticulously executed. Best of the present group are *My Mother* and *Mrs. Gardner*.—J. C.

Animal Portraits

A special exhibition of 100 animal paintings by Charles Liedl—which also includes groups of birds and fish—is the current feature in the Education Hall of the American Museum of Natural History (until August 19). Mr. Liedl, who specializes in free but accurate "portraits" of the animal kingdom, had his first large exhibition in New York at the old Art Center.

Viewed in Woodstock

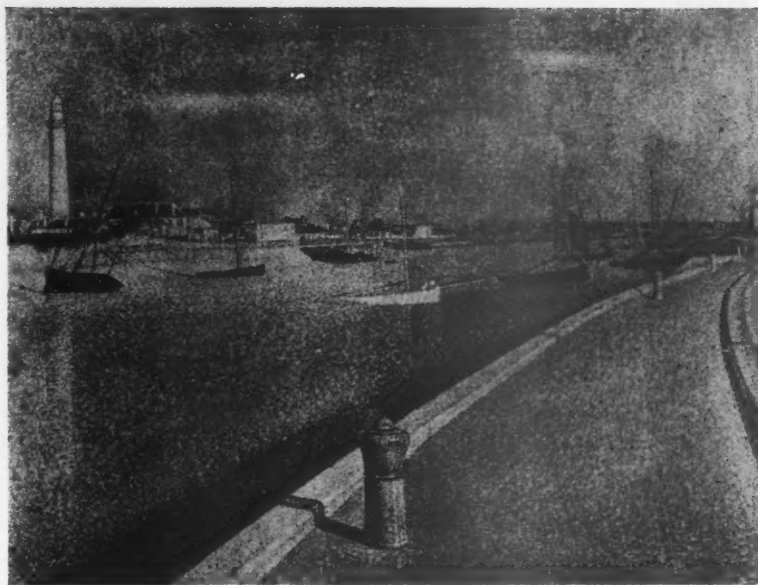
NUMEROUS distinguished Woodstock painters are included among the twenty-five presented at the Rudolph Galleries, Woodstock, N. Y., in a "rotating" exhibition which opened July 23. Director Rudolph Frederick-Fiolic will show about 70 exhibits during the period.

The outstanding picture in the current half of the exhibition is Henry Mattson's small marine *Down to Sea*, in which he uses the simplest color range, dark blues, with dark rocks and white foam, to express his powerful elemental feeling. Another excellent painting is *Barns on Mt. Tobias* by George Ault, a landscape depicting rugged American barns on a wintry Catskill mountain side, which at first glance has an arresting realism, but which on further study reveals the intellectualized approach of abstract art. Two other canvases, both of which are small in size but full of content are Austin Mecklam's *Shale Bank*, and Elizabeth Terrell's *Flowers*.

Five small sculptures by Hannah Small include her Logan prize winning curled figure in white alabaster.

Other canvases by better known painters, to be shown in rotation during the six-week period, include Arnold Blanch's familiar *Outside the City*; landscapes by Stuart Edie, and his *Still Life With Decoys*, which possesses admirable abstract qualities; *Woodchopper*, by Anton Refregier; large and small canvases by Eugene Ludkins, a still life by Charles Rosen, still life and landscape by Marko Vukovic, *La Indita* by Marion Greenwood, three charming contributions by Georgina Klitgaard, and several canvases each by Florence Ballin Cramer, Lucile Blanch, Marianne Appel and Peggy Dodds.—LOUISE JONAS.

The summer exhibition at the Kraushaar Galleries has undergone a considerable change, due, as is customary at this time of the year, to a visit from John O'Connor, Jr., who is in town selecting paintings for the Carnegie show in October. Most amusing of the canvases freshly hung for the month of August is one of Vaughn Flannery's *Police Gazette* subjects, *Amazon Night* at Harry Hill's. Among other old friends newly installed is Louis Bouche's barefoot gentleman with a bouquet of wildflowers, one of his wittiest canvases and not seen hereabouts for several years; Henry Schnakenberg's superbly designed group of sleeping sailors, 4 A.M.; John Hartell's dark, kinetic Tag; and Russell Cowles Bouquet and Gloves, seen last year at the Whitney. Not shown before is Yvonne du Bois' large South Street, soundly constructed in pale tones. (See below Flannery's *Amazon Night*.)



Le Port de Gravelines: GEORGES SEURAT

Famous Seurat Finds Home in Midwest

OF THE THREE METEORS—Seurat, Van Gogh and Toulouse-Lautrec—whose brilliant careers flashed briefly over the late 19th century, that of Georges Seurat was the shortest and his production the smallest. He died at the age of 31, leaving a mere handful of major canvases for which innumerable studies were made, and having been alternately reviled and deified by his contemporaries.

With the recent donation of his *Le Port de Gravelines* to the John Herron Art Institute, Indianapolis, in memory of Daniel W. and Elizabeth C. Marmon,

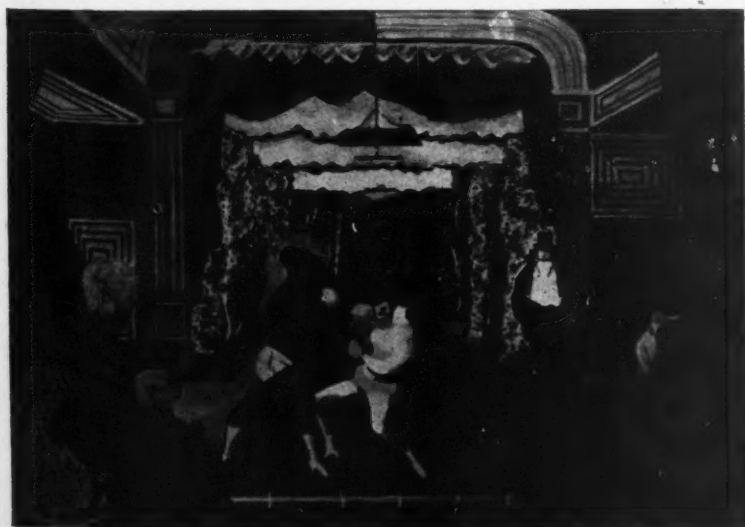
it is doubtful if another important work by this strange artist-scientist will ever again come on the market. Most are already in museums (Louvre, Ryksmuseum, Tate, Art Institute of Chicago), or in private collections at least partially accessible to the public.

Along with being hailed as the great genius of his time, Seurat was also accused of the "pernicious confusion of art and science, the most dangerous error in the history of art," and of leaving "to men a stammering revelation which dazzled without enlightening them." There is at least a grain of truth in the latter accusation. In attempting to make a science out of the laws of optics, to reduce the fundamental aesthetic laws of color harmony to rules as exact as those of harmony and counterpoint in music, he attracted many followers for varying lengths of time.

Van Gogh and Gauguin tried out his principles of "divisionism" briefly; Sisley and Signac fell under his influence for a time, and the elderly Pissarro worked hard at this technique for four years before abandoning it as "not for him." Only the youthful innovator himself possessed the curious combination of talents that turned his cold and impersonal theories into first-rate pictures.

Le Port de Gravelines was painted about 1888, a result of one of the artist's summer trips to that old channel town "to spy on the strange atmospheres that float between land and sea: fogs, winds, twilights and salt air." It was first shown at the exhibition of the Independents in March, 1891 (Seurat was never accepted by the official Salon). As usual he supervised the hanging of his entries, scarcely noticing a sore throat which heralded the final illness that led to his death only a few days after the opening of the show.

Formerly in the D.W.T. Cargill Collection, Lanark, Scotland, the canvas was purchased for the John Herron Art Institute through the Knoedler Galleries.—JO GIBBS.



August 1, 1945



The Giant: An Aquatint by Goya

Graphic Protests of the Giant Goya

"The new contribution of Goya to art was the abolition of all transcendence in painting," Lionello Venturi.

From the time of his stormy youth in Saragossa, Goya's life included dagger wounds at the hand of a jealous lover, intrigues with the ladies at the court of Charles IV, twenty children, and a death sentence for the attempted abduction of a nun whose pulchritude fascinated the artist. That this Byronic life did not cloud the social vision of the great Spaniard is clearly demonstrated by an exhibition now current at the Metropolitan Museum, largely devoted to his graphic protestations against the abuses and iniquities that were Spain's during the period of his life.

This protest reached its aesthetic and propagandial zenith, as a result of the Napoleonic invasion of Spain and the subsequent crowning of the ambitious Corsican's brother as king, in the etching series known to the world as *The Disasters of War*. It is pointed out by Curator of Prints William M. Ivins, Jr., in his museum bulletin article on the artist, that with rare exceptions these works are neither rare nor valuable in the monetary sense. This is as Goya himself would have wished it. His prime objective was to reach the people and advertise to them the prejudices and injustices of their times. An ironic note is that he was supported through-

out his career by those very factions his art cried out against.

The rarity of the exhibition is the aquatint titled *The Giant*, of which only four copies are known to exist. Monumental in concept, it has a curious affinity technique-wise with examples in the same media by the 19th century eroticist Felician Rops. A revelatory ink self portrait is one of the show's highspots as are two sepia wash drawings titled *Monk in an Interior* and *Interior of a Church*, both seeming combinations of Rembrandtian chiaroscuro and the Baroque. Triangular composition has been masterfully handled in a large etching titled *The Blind Guitarist*, while *A Blind Man Singing* is a direct ancestor of Daumier and Rouault.

Goya's admiration for Velasquez led him to copy a number of his countryman's works. Among the most successful of these are the exhibited plates titled *Aesop* and *The Dwarf, Sebastian de Morra*. That Goya combined humor with his social consciousness is evidenced particularly in a wash drawing titled *You'll See Later*, depicting a scolding wife admonishing her drunkard husband, and in *Hasta La Muerte* included in the macabre series known as the *Caprices*.

Especially noted are selections from the monster-ridden plates *The Disparates*; the famed *Bird Men*; a number of sepia drawings of beggars; the dra-

matic series *The Disasters of War*; lithographs and etchings devoted to the national sport of bull fighting; a wash drawing of three men digging that was later to afford the inspiration for one of Goya's great paintings, *The Forge*, now in the Frick Collection.

If any complaint could be made concerning this comprehensive exhibition, it would be that little attempt seems to have been made to dramatize the display. Perhaps a trip to the Brooklyn Museum would benefit the Metropolitan's staff.—BEN WOLF.

Romanticism, 1945

ROMANTICISM, brooding or gentle by turn, pervades the Contemporary Arts Gallery where new selections from the work of the Sponsored Group are on view through August. A nature made mysterious or strange attracted two of the youngest exhibitors: Sidney Gross' *Park* is dramatic and dark while a similar passionate imagination dominates Alvin Sella's thickly painted color dream, *China Nocturne*.

Comparable in mood are Joseph Li Marzi's *The Rocks by Moonlight*, Ethel Magafan's forbidding *The Narrows*, and *Deserted Farmhouse*, painted in accompanying style by her identical twin sister, Jennie. More softly lyrical essays are Sigmund Kozlow's glowing *Swimming Pool*; Leontine Camprubi's *Blowing Bubbles*, a charming color orchestration in pastel to dark palette; and Lawrence Lebduk's primitive tapestry, *The Hunter*.

Other remembered works in a show which stresses imaginative interpretation rather than bold experiments are offered by Samuel Koch, Gerard Hordyk, Herbert Barnett, Joseph Presser and John C. Pellew, as well as other familiar pictures noted earlier this season.

Waugh Waves Win

It has become a truism that any Frederick Waugh seascape submitted to a popularity poll will rank high with the public. His *March—North Atlantic* in the Britannica Collection, running true to form, received twice as many lay votes as its nearest competitor during the New York showing. Runners-up were *Winter Solitude* by Carl Wuermer, *John Brown* by John Steuart Curry and *My Model* by Leon Kroll.

In a separate poll of artists, art students and teachers, less academic preferences were expressed for *The Wanderer* by George Grosz, *The Opposition* by William Gropper, *Guerrillas* by Joseph Hirsch, and *The First Born* by Millard Sheets.

Coming—Goya Exhibition

The coming season will mark the 200th anniversary of the birth of Francisco Goya (he was born in 1746 at Fuendetodos, a small Aragonese village near Saragossa). Marking the occasion, the Wildenstein Galleries of New York will hold an exhibition of about 80 canvases by the Spanish master. The show will be sponsored by the New York University Institute of Fine Arts and proceeds from the exhibiton will go to the Institute's scholarship fund.

Tribute to the Tigers

MORE THAN ANY OTHER single person, William D. Pawley, president and owner of the Central Aircraft Manufacturing Company and recently appointed Ambassador to Peru, was responsible for the myriad negotiations which led to the formation of the American Volunteer Group in China. When in 1939 H. H. Kung told Mr. Pawley and his associates that the greatest service they could render China at that time would be a group of airmen comparable to the Lafayette Escadrille of World War I, plans were set in motion, with the blessings of the two governments, which resulted in the Flying Tigers.

Mr. Pawley, who played such a major part in the birth, life, and death (when it had served its purpose) of this famed organization, is now responsible for its memorial monument—a group of portraits by Raymond P. R. Neilson, of the twenty-seven airmen who gave their lives in the cause of freedom. Working solely from photographs—in many cases old and inadequate ones—Neilson has to a remarkable degree given “living” personality to these youngsters who are smiling and serious, homely and handsome, but always alert. The portraits are necessarily conventional in treatment, and perhaps they are over-idealized, but where could that be done in a better cause?

After the initial showing at the Grand Central Galleries last month, these paintings of Americans Valiant and Glorious started a country-wide tour which will probably last for several years. The new Ambassador hopes that they will eventually be on permanent display at some future “West Point of the Air.”—J. G.

Contrary to seasonal trends and its own usual custom, the Passadroit Gallery will remain open during the month of August (10 a.m. to 5:30 p.m., Mondays through Fridays). Handsomest of the new paintings which have been added to the summer show reviewed earlier is B. J. O. Nordfeldt's large Still Life with Violin, splendid in its textures and close color harmonies. Other canvases just hung for benefit of hot-weather visitors are Isaacs' fresco-like Still Life with Pitcher; the pure Ozon-fant North Pacific; and a modeled-in-paint Gautemala scene by Cranford-Smith.



Bomb Craters, Colleville sur Mer: OGDEN FLEISSNER

Macbeth Group Seen in Strong Exhibition

QUIETLY, while no one was looking last month, the Macbeth Gallery put up one of its best group shows of the year. Try-outs and the regular gallery group are represented by singularly good examples of their work, almost all of which is either new or not shown before in New York.

Unlike most such exhibitions, but characteristic for more than a half century of this particular gallery, the watercolors give the oils a good run for their money. *Hupper's Point* by Andrew Wyeth may be looked at as a very fine arrangement of mussels on rocks, or as an abstraction glowing with deep, vibrant reds and purples. Pleissner's *Bomb Craters, Colleville sur Mer* is

almost, if not as handsome as his Normandy subject which stole the watercolor show at the National Academy last winter. Karl Mattern's *January* is, I think, his best effort so far. Other excellent performances are Carl Gaertner's snowy *Coal Yard*, Vanessa Heldner's meticulously executed *Rocks and Concrete, Coulee Dam*, Delbos' *Little Bridge* and Charles Culver's wet *April Day*.

Among the oils Ary Stillman's heavily pigmented *Fishing Village*, a poem in subtle color, vies with DeMartini's harbor scene, *Mending Nets*, for first attention. Not far behind either is an enchanting green landscape by Constance Richardson, and Gleitsmann's amusing *Picnic on the River*. Herbert Meyer shows a characteristic and fresh early spring landscape, Dorothy Hoyt a sparkling snow scene, and James Lechay a thinly painted, interesting study in line titled *Coenties Slip*.

The gallery will be closed during August, but it is likely that this rewarding exhibition will remain hanging well into September when it reopens after Labor Day.—J. G.

Philadelphia Plans

Opening the coming season at the Philadelphia Museum will be an exhibition of works by former members of the newspaper *Philadelphia Press*, to be held from October 15 through November. Artists represented will include John Sloan, George Luks, Everett Shinn and William Glackens who were all contributors to the paper during the early 1900s.

Future plans for the museum include the opening of the recently-acquired George Grey Barnard Collection of Mediaeval Sculpture and Painting in December; a large retrospective exhibition of the works of Arthur B. Carles and Franklin Watkins, February 16 to March 17, the first in a series of exhibitions by contemporary Philadelphians; a comprehensive showing of antique and modern silver during April. The season will close with the largest exhibition of the year—an inclusive view of the paintings of Corot, beginning on May 11.



Robert Macaire Before His Judges: DAUMIER (Lithograph)

Graphic Wealth in the Boston Library

WHEN banker Albert H. Wiggin gave his two million dollar collection (largely prints) to the Boston Public Library four years ago, it was no static gift. He has been responsible for its proper housing in the Wiggin Wing of the Library, and for constant augmentations which have made the collection the most celebrated, largest and most valuable one of its kind in this country.

The most recent addition is a group of twenty-four etchings by Alphonse Legros, which arrived from London a short time ago. This gives Boston more than 2,000 items by this master-etcher, the bulk of which were formerly known as the Frank E. Bliss Collection. Constituting his life work—including states, trial proofs and working drawings—it is the largest in existence, and invaluable for study purposes as well as purely aesthetic appreciation.

Other important acquisitions of the past year include 150 plates comprising the etchings of Eugene Higgins, the complete collection of prints by Arthur

Briscoe and Charles H. Woodbury in all their principal states, and work by George C. Wales. There is also a complete representation of prints by Frank Benson, including many unpublished plates; the complete collection of etchings by Arthur Heintzelman, Keeper of Prints for the Wiggin Collection who was recently awarded a Pennell Purchase Prize; the most comprehensive group of drawings by George Bellows to be found anywhere; and an outstanding selection of etchings by Brockhurst.

The current feature (until August 31) is a group of 73 lithographs by that great satirist, Honoré Daumier, whose subjects were as timely as they are timeless. His 19th century Macaire (reproduced above), doubtless no different from 20th century black marketeers and collaborationists, says to the judges: "If it is true as told that I have the habit of appropriating, I am more to be excused than others because it is harder for me to resist my tendencies." (Glance back to Floyd Davis on p. 16.)

War in the Pacific

[Continued from page 5]

tails that vivify the larger movements of war he sets down a seaplane berth in Leyte Gulf; a soldier asleep in his slit trench, a convoy returning from Ormoc, as well as the effects of the Japanese retreat and American bombing of Philippine cities.

War is characterized by flashing, dramatically lighted views in Vidar's highly expressive paintings. The sudden violence of death in *Dead Jap* (a subject painted by most of the exhibitors); the bomb-designed abstract *Powerhouse*; the more stylized *Hollandia Icon*, a mosaic of hooded heads revealing fear, shock, or relief on the faces of a group of German nuns released from a Japanese internment camp; or the grim realism of *Hollandia Drome*, are all memorable accomplishments.

Also notable for union of vigorous painting and reportage are the six works by David Fredenthal. *Thirsting Man*, a heroic-size watercolor, devoted to the simple action of a tired infantryman drinking coconut milk, and *Unloading Supplies* (see cover reproduction), give civilians increased insight into the routine of war by dramatizing wartime commonplaces.

Barse Miller's equally effective interpretations are outstanding by virtue of an individual palette and painting technique. *Enemy Air Attack at Arawe* (reproduced), painted in thick, whitish pigment, is one example of this differing style. The watercolor, *Requiem Mass*, is in the exhibition's dominant key of drama and violence.

Simon, who shows both paintings and drawings, is particularly impressive in his small ink sketches. Tender and compassionate is *Boy with Foot Cut Short*, while *Death of Mildred Harper*, 16-year-old internee of Santo Tomas who was killed by a shell on Liberation day, comprises tenderness and anger. His oil, *Invasion Beach*, effectively departs from the typical invasion painting to present a close-up of men digging in.

An artist whose feeling for textured paint is rarely subdued by his subject matter is Bohrod, who shows many unusual sidelights, as well as the tremendous actions, of war. A lonely M.P. in *Companionway* and *Moment Musicale* belong in this first class. For another of his canvases on a minor key, *Moonlight, New Georgia*, the artist observed: "Moonlight is just as beautiful in war as in peace but not as popular since it tempts the enemy."

Among the other notable works (the totals are too numerous to mention) are Arit's vibrant watercolors of Philippine street scenes; Cook's rhythmic study, *Tooth-brush Time on Lister-Bag Row*; Draper's illustrative views of Munda airstrips; Harding's vivid oil, *Flame Thrower Flushing Japs out of Cave*; Sample's panoramic views of less brutal scenes; Shepler's observations of naval warfare in the Philippines.

Sponsored by the Treasury Department to stimulate the sale of War Bonds, the exhibition opened at the National Gallery in Washington. At the close of the New York showing on Labor Day, the paintings will go to the Baltimore Museum.—J. K. R.

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Adams to Cincinnati

PHILIP RHYS ADAMS, for ten years energetic and successful director of the Columbus (Ohio) Gallery of Fine Arts, has resigned his post to accept the directorship of the Cincinnati Art Museum, succeeding Walter H. Siple, whose departure from Cincinnati was reported in the July *Digest*. Mr. Adams' resignation will take effect on Jan. 1. His splendid record at the small, but beautiful Columbus gallery earned him the deserved praise of his constituents and his fellow directors. For example, Elizabeth Okerbloom, critic of the Columbus *Citizen*, mingled a sigh of regret with pride in his advancement when she devoted almost her entire art page to the announcement.

After reviewing Mr. Adams' career in Columbus—the nationally important exhibitions organized, the progressive art education program, the policy of exhibiting a few fine things rather than many lesser examples, the installation of the Cubism Room, the carefully chosen acquisitions, and the outside activities which won the museum friends—Miss Okerbloom summed-up his brilliant ten years:

"Under Philip Adams' direction the Columbus Gallery has been transformed into one of the most beautiful small museums in the country. . . . An art museum and its director are inseparable in growth and cannot be considered apart from one another. Through devoting himself freely to the task of making the Columbus Gallery the proud institution it is today, Philip Adams has accumulated immense good-will."

Miss Okerbloom then printed appreciations from three of Mr. Adams' colleagues. Francis Henry Taylor of the Metropolitan Museum said: "He is going on to new fields with the satisfaction of having accomplished a distinguished job and of leaving an outstanding inheritance for his successor." Said Daniel Catton Rich of the Chicago Art Institute: "Philip Adams has turned the Columbus Art Gallery into one of the liveliest museums in the country."

Commented Blake-More Godwin, director of the Toledo Museum: "Ten years and Philip Adams have made great changes in the picture of art in Columbus. The well-planned and handsomely built museum which so eagerly awaited the guidance of a director has made its mark in the community and the nation. . . . Perhaps as great and lasting as any contribution which he has made to the city came through the genial warmth of his personality, his own rich cultural background, which he was able to share so capably and generously, and his fine enthusiasm for life."

Ejected by Brooklyn

[Continued from page 3]

the Brooklyn Bridge), Fabry painted a panoramic picture of what had been happening in the Borough of Churches since Henry Hudson arrived in 1609. But, to quote the *Times*: "There were more than a few Brooklynites who contended vociferously that those characters with the gnarled hands and distorted features must have come from another borough, Manhattan, for instance. The opinion among the attendants was just about unanimous—Take

them things away.' Art critics who liked the murals didn't count for much in Brooklyn."

Then, at a recent meeting of the Art Commission, Mr. Cashmore took action. He presented a letter, approved by Mayor LaGuardia, asking for removal of the murals. The commission appointed its only painter-member, Dean Cornwell, to investigate. On the strength of this investigation the commission gave its approval for the removal and careful storage of the offending paintings.

However, Cornwell hastened to explain to the *Times* man that he had absolutely no artistic complaint against Fabry's work. In fact, he liked it.

"I think it is well conceived and organized and better than 75 per cent of Federal art work," he said. "But I was the only one on the commission who liked it. Even so, I gave my assent only on the condition that proper care be taken in the removal and storage."

Cornwell did say, however, that the murals might be just a little too forceful and dynamic for a building in the conservative colonial style of the Brooklyn Borough Hall.

It will be remembered that MacMonnies' controversial statue of *Civic Virtue*, after being ejected from its site in front of Manhattan's town hall, was gratefully accepted by her sister-borough of Queens. And *Civic Virtue* was "private enterprise," so please do not take the above as a blanket criticism of W. P. A. art. We would like to see the Federal Art Project renewed in the post-war world, this time as an art rather than a relief project, under able and less partisan administrators.

—PEYTON BOSWELL, JR.

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Jacques Marchais Poses with Waylande Gregory

Part of Old Tibet Brought to Staten Island

NOT FORTY-FIVE MINUTES from Broadway is a piece of Himalayan Tibet which may be reached without benefit of Time Machines or tomorrow's rockets. Perched high on a sheer cliff hard by the old lighthouse on Staten Island is the newly opened Jacques Marchais Tibetan Library, containing most of the books available on things Tibetan and many on related occult subjects and Oriental religions. It is housed in a stone building as nearly true to the indigenous architecture of that land as was possible to make it.

There is an indescribable atmosphere

of remoteness and quiet serenity that surrounds this miniature Potala, placed at the high point on the hillside. Dropping down from it are a series of shallow terraces, some lined with prayer wheels, smiling Buddhas half-hidden in the shrubbery here and there, and everywhere the sound of prayer bells in the wind. Inside the building bronze deities and ancient Tibetan wall hangings set the stage. Two fierce and decorative bronze lions, the only ones of the kind in the country, guard the silence of two desks. Over the fireplace—which along with comfortable chairs are

"Western" anachronisms allowable on the grounds of comfort—hangs a portrait of the Panchan Lama.

Madame Marchais' interest in Tibet dates from her fourth year, when, refusing to play with more conventional dolls, she fastened all her attention on a group of Ponist figures which had been given her great-grandfather by a Lamaist monk in Dargeeling. Some twenty years ago she started studying and collecting Tibetan ritual art in earnest. The Library is only part of a project which started with a gallery on 51st Street some years ago, and which will eventually include a Museum adjoining the Library for which ground has already been broken. On the terrace just below are a group of half completed color cells, to be used for color therapy.

The only art object of modern provenience is a ceramic head of Mme. Marchais by Waylande Gregory, installed temporarily until it can be cemented into a niche in the South Library wall after inclusion in the artist's one man show next Autumn. Gregory saw in her face a "Buddha quality," set off by flame-like "Tantric" hair. On the shoulders of the woman who has pioneered in presenting Tibetan art to America, he has placed the two little goddesses who brought Buddhism to Tibet so long ago.

Due to limited space, admission to the Library is by membership only (\$10 per year), the fees from which will be used for buying additional books and manuscripts.—JO GIBBS.

Variety Show

ONE OF THE MORE UNUSUAL group shows held during July was the summer salon at the American British Art Center. Composed of 83 paintings and sculptures, the exhibition contained new works by familiar 57th Street exhibitors, as well as debut offerings by younger artists representing many parts of the country. Indicating the range of the show were the prices listed in the catalogue which dropped from the \$1,900 asked for Max Weber's study of four nudes on a beach, *The Mirror*, to \$25 noted for Helen Train's *The Shore Path*. The only thing the 83 exhibits has in common is the fact that Director Ala Story liked them.

Among the works by well established artists were Joseph Floch's fine *View of New York*; Joe Jones' *Boat at Anchor*, painted in his new technique in limited palette; Milton Avery's *Still Life With Derby*, not one of his most stimulating works; William Meyerowitz's graceful *Flowers*; Tromka's *Minersville*, in his favored burning color.

Pictures by exhibitors introduced in one-man shows this past season included F. G. Kuttner's restrained *Desolate House* and Stella Snead's *The Sky Seen From Another Planet* (from Bonestell shows); Ilse Schoeller's well painted *Straw Hat* (Norlyst Gallery). Holding their own against works by better known artists were Lisel Salzer's subdued *Central Park*; Martin Nelson's imaginative *City Park*; Day N. Schnabel's terracotta *Head*; the wash drawing by Cpl. Anne Poor.—J. K. R.

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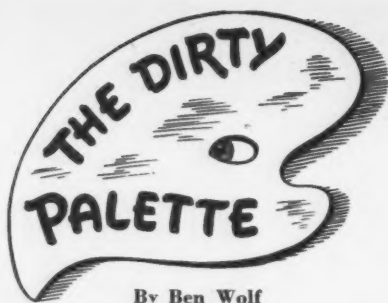
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By Ben Wolf

Cape Cod Notes:

From the sandy beaches of Provincetown to the sun-kissed coast of Wellfleet . . . more people painting than you could shake a brush at. Matrons in wide beamed slacks . . . young fierce thinkers trying out their first beards . . . self-conscious sirens in peek-a-boo dresses (and less) . . . they're all here . . . a particularly large crop this season . . . and if you're lucky you *might* find the artists well hidden in the woody fastness of Truro and Wellfleet.

Had a long talk with George Grosz the other night at writer Norman Matson's house. We discovered a mutual interest in the great failures of art. By that I mean those exceedingly talented men who somehow just missed out when the laurel wreaths were being passed around. George Grosz's choice is Adolphe Monticelli whose lack of drawing, he feels, was the one thing that kept the master of color out of the top ranks. My entry in the Magnificent Flop Dept. is a Baroque painter and etcher named Giovanni Benedetto Castiglione somehow overshadowed by his flashier contemporaries. The Met has one of his small oils titled *The Prodigal Son* . . . to my mind one of the finest sketches of the period.

Poet Harry Kemp spent the night at Wellfleet with me awhile back and told

a pleasant tale concerning his first meeting with Forain in Paris some years back. Describing the artist as being " . . . like an easy-natured American plainsman with his black suit and broad-brimmed hat," Kemp spun a romantic yarn. Seems the young poet had just organized a pseudo-serious fraternity called *The United Bohemians of the World* and had staged a march across the City of Light under a rainbow standard. The rainbow being a symbol of the prohibition that then affected our country. Their slogan . . . "Never again would the world be drowned with water." According to Harry, Forain jovially joined in the proceedings without standing on his fame or reputation . . . and thereby endearing himself to the youthful Bohemians . . . ye current great take note.

* * *

Painter Eben Given was also in a reminiscent mood when I saw him the other day. . . . Told me tales concerning Monet in Giverny. Seems Given used to see the old man often in his last days parked along a country road in his specially built car with his chauffeur. The artist comfortably ensconced in the back seat peering out huge plate glass windows busily painting the surrounding countryside. . . . He further told of Monet's American grandson Jimmy Baxter (now in this country according to my informant), who combined fishing, hunting and painting. It appears he used to go on sketching forays armed with fishing pole and rifle . . . frequently returning to grandpapa's house not only with a painting but with a fat rabbit or fish as well . . . good idea, don't you think, these days of rationing. . . . Have you a little bear trap in your sketch-box?

* * *

Dynamic Claire Leighton is holding a world premiere of a new series of her illustrations here in Wellfleet at our Town Hall. . . . Writer Frank Shay engineered the deal . . . selling our local stern New England Fathers on the



Picasso Peale Counts Sheep

value of art. . . . That Shay can do more things.

* * *

My annual summer library house cleaning is one of the most difficult tasks I have to face. I don't know what happens to you, but I invariably become hopelessly sidetracked and wind up tailor fashion in the middle of the study floor . . . deep in the Italian Renaissance or up some curious London Lane with Hogarth or Rowlandson. In the course of this undisciplined research I come across more strange unrelated facts. Just today, for example, in glancing through Thomas Sully's *Hints to Young Portrait Painters*, I discovered that Washington Alston painted his *Elijah in the Wilderness Fed by the Ravens* with colors ground in skim milk. Then, thumbing through Mortimer Menpes' *Whistler as I Knew Him*, I ran across the following yarn I had never heard before. . . . Says Menpes . . . "Whistler visited the Gallery of the British Artists, with an escort of followers, shortly before abdicating. He saw a picture by a well-known Royal Academician. 'Ah,' he said, as he stood looking at it through his eyeglass, 'It is like a diamond in the sty.'" . . . Know anyone would give me a hand getting all these books back on the shelves where they belong?

* * *

EXCAVATION DEPT. . . . The following cryptic typewritten note was recently unearthed at the *DIGEST* offices in the course of summer cleaning. Anyone reading the column who can shed light on same will be eligible for a year's free subscription. Said note reads as follows: "As Fanny has been sold, it would be better to reproduce one of the others, don't you think? Please return any unused items." . . . Honestly, we're in the most fascinating business.

Rhode Island Closes

Due to a shortage of staff, the Museum of Art of the Rhode Island School of Design will be closed during the month of August. The Gallery Canteen will remain open at the usual hours, but groups wishing to visit the Museum should make an appointment by letter. It will re-open on September 4.

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THE ART BOOK LIBRARY

By JUDITH K. REED

"The Mode in Hats and Headdress" by E. Turner Wilcox. 1945. New York: Charles Scribner's Sons. 332 pp. of text and illustrations including 188 full-page plates of detail drawings by the author. \$5.00.

On a windy day in 1675 the beautiful favorite of Louis XIV, La Duchesse de Fontanges, lost her hat. Resourcefully she tied her blond curls with a garter of ribbon and lace. The king nodded approval and a new headdress was born.

This high curled coiffure with ribbon loops soon was translated into a towering bonnet in which every curl and fabric piece had a special name, necessitating the publication of a dictionary of bonnet terms. The hat, which soon cost a small fortune, rose higher and higher until the roof of sedan chairs had to be raised. The king issued an order lowering the headdress but it remained the mode for 39 years until the English ambassadress, Lady Sandwich, appeared at court with a simple, low hairdress. Immediately all Frenchwomen flattened their hair and the Sun King complained that an English lady had achieved what he was unable to do.

Thus we find one instance from the treasury of information in Mrs. Wilcox's text proving that feminine head styles, far from being wilfully established by designers to irritate their men, are followed only when they please the women. Slaves to fashion women may be, but in the final analyses they choose their fashions themselves.

The Mode in Hats and Headdress, written by the author of the widely-read *The Mode in Costume*, is destined to become a standard work by virtue of its fine scholarship and penetration of a surprisingly little-known subject. Her book covers head adornments of both sexes and their children from the ancient Egyptians through contemporary wear in the United States and incidentally presents a history of cosmetics and beards. Her drawings are clear and detailed, for Mrs. Wilcox, who was formerly editor, designer and artist for Fairchild's *Women's Wear*, is a facile illustrator as well as a thorough historian.

"All in Line," by Saul Steinberg. New York: Duell, Sloan & Pearce, Inc. Un- folioed. 200 drawings. \$2.50.

Saul Steinberg was born in Roumania but studied in Italy, where he received his degree in architecture at the University of Milan. Soon after arriving in the United States in 1942 (when he was 30 years old), his work began to live in *The New Yorker* and other publications with rising regularity.

Steinberg's line drawings follow the popular style of ironic whimsy set by

Thurber, Steig, Bemelmans and others, but they also maintain a distinctive originality. The first half of the 200 pictures are devoted to wry observations on American life.

The latter half of the book comprises drawings made while Steinberg saw service in North Africa, Italy, China and India. There is poignancy in the soldiers in *No Mail* and the lonely WAC wriggling her toes between sight-seeing tours. And there is power and brutality in the political cartoons, but primarily there is evident in all the pages Steinberg's irrepressible sense of the ridiculous, made all the more delightful by his deceptively simple draftsmanship, which only rarely requires captioning. *All in Line* is one of the best cartoon books published recently.

"Drawing Trees: Introducing Landscape Composition," by Victor Perard. New York and Chicago: 1945. Pitman Publishing Corp. Unfolioed. \$1.00.

Victor Perard, whose popular books have been read and studied by most art students at one time or another during the past 18 years addresses his newest guide to the beginner. This time the medium is pencil, the subject, trees and simple outdoor composition. On these Perard offers sound, practical advice. Following a brief general introduction are drawings of a wide variety of American trees—sketched in outline and mass with accompanying descriptions of trunk and leaf variations. Students as well as amateurs planning summer enjoyment through sketching, should find the lessons well worth the \$1 entrance fee.

Another Academy

[Continued from page 14]

but a very small segment of human experience—a very limited depth and breadth of spiritual significance.

"Surely just in so far as a picture is thus limited, the artist limits himself in what he can convey to others. It is in what he conveys that the picture takes on depth, significance, enduring quality. The problem goes even deeper. For just as such limitation constitutes an implicit denial, for the occasion, of the deeper human values and experiences, it also sharpens the opposition between denial and affirmation of life. And surely all great and enduring art has been infused with affirmation of the value, the depth, the breadth, the significance of human experience.

"From the anthropocentric Greeks down through the Italian primitives with their friendly reverence for the saints; through the broadening human emphasis in the culture of the Renaissance, to the victims in Goya's terrible *Disasters of War* and our own social consciousness painters—to say nothing of Rembrandt's baffled or serene people—there is first of all an affirmation of the value of human life and of the depth and richness of human experience. So that what much sheer abstraction and non-objective painting seems to me to come down to is the choosing of a little windless niche of purism—a new dress for the ivory tower spirit, a kind of escapism from reality and the adult problems of living."



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May be acquired at the Parke-Bernet Galleries at their public auction sales of art collections from distinguished sources. Sales are held weekly from September to June. The 1944-45 season included Old Master, primitive and modern paintings, furniture, tapestries, sculptures and other works of art from the Frank Crowninshield, Edward T. Stotesbury, Mrs. Joseph Heine, Leon Schinasi, Robert W. Lyons, John Bass, Walter P. Chrysler Jr., J. K. Thannhauser, William H. and Brig. General Cornelius Vanderbilt, Arthur F. Egner, and Virginia M. Rosenthal collections.

Sales scheduled for the 1945-46 season include many other prominent collections. Ask to be placed on our mailing list for advance announcements.

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Report from Kende

IT SHOULD BE NO SURPRISE to auction followers that sales during the 1944-45 season at the Kende Galleries, which dispersed such important private collections as those of Jules S. Bache and Frank G. Logan, realized a total of \$3,635,275, as announced by Herbert A. Kende, manager of both the galleries and Gimbel's auction department.

In general, prices maintained the level set by the preceding season or rose beyond, Mr. Kende reports. An eager public revealed an increased interest in paintings by 19th century artists of American and Barbizon schools. The average purchaser, it was found, also preferred narrative painting to other styles. This interest in genre works, which was also noted by the Parke-Bernet Galleries (see July Digest) reflects the taste of new buyers.

"Since Gimbel's started in the art business a new type of buyer has been created through our nationwide advertising facilities," writes Mr. Kende. "Housewives and others who never did buy before, were slowly educated and convinced that buying art adds to their personal pleasure in having objects of beauty around them in their own home."

Also unusually popular this year were works by obscure 19th century Spanish and Italian artists which brought record-making prices. The demand for early American art, as well, was reflected by the unprecedented \$23,000 paid for Frederic Remington's *A Dash for Timber*. The gallery estimated that the same painting, offered 25 years ago, would probably have netted \$2,000.

Contrasting with this increase in value, however, were the low prices recorded for many of the Bache paintings (those not accepted by the Metropolitan Museum) which were sold for far less than the banker paid in Europe many years ago.

To the Kende Galleries this season also went the distinction of realizing

the largest price for a single art work auctioned in New York City—\$41,000 for *The Baptism of Clorinda* by Tintoretto, sold from the Logan collection and now in a Midwestern museum. Other high painting prices were \$8,000 for a Lorenzo Costa portrait of Eleonore de Gonzaga; \$6,500 for Corot's *Dance of the Nymphs*.

On the furniture mart prices were equally good, "particularly for French and English pieces." It was notable that fewer period pieces came up for sale than in previous seasons, a sign that people rather want to buy than sell and that the large estates of deceased collectors were mostly given to public institutions."

Best Season at Plaza

Like other auction houses the Plaza Art Galleries found the past season the most active since its organization 29 years ago, William H. O'Reilly, president of the Galleries, announced in his annual report. A total of \$1,607,457 was netted through 64 sales which included the estates of Alice Foote MacDougal and the collection of Valentine Sforza.

Among the notable prices paid for art works were \$1,025 for the Currier and Ives lithograph, *Central Park Winter—The Skating Pond*, from the collection of the late Ned Wayburn; \$3,000 for a portrait of Alexandre Dumas by Daumier and \$2,000 for *Jan Hus at the Court of Constanza* by V. Berczick.

Summing up the season, Mr. O'Reilly reports: "The auctions were very well attended and the bidding was extremely active. It was also noted that there was a great number of new buyers, and that prices are on a much higher standard probably due to the increase in the buying power of the public as well as the shortage of merchandise. Bookings for the forthcoming season, which will begin about the first of September, are now being made, and another very active auction year is anticipated."

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"Young Lady with a Lute" by J. Bronchorst. 34 1/2 x 41 inches.

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A Modern Viewpoint

By RALPH M. PEARSON

New York State Syllabus For Art Education

The Syllabus for art education in elementary schools drawn up in 1942 by the University of the State of New York as the official guide for art teachers demands far more critical attention than I can give it in this brief space; I shall attempt, therefore, only to point out several reasons why it should be (and must be, if we have the welfare of our children at heart) studied, appraised—and challenged.

The foreword pleads quite eloquently for "beauty" in daily life and things of use, and for its recognition in nature and the arts of the ages. It says art is a universal language, is more than the mechanics of drawing, is "an expression of one's innermost self, even the vague, haunting illusions sometimes possessing one. This is art, creative art." The syllabus, it is claimed, lends itself to the purpose of creative teachers.

These high-sounding words are not justified by the syllabus itself, nor by the results of the art teaching for which it is responsible in New York's schools.

The first and most important contradiction between these words and the syllabus text is this: "Expressing one's innermost self" is and must be an emotional experience—a feeling, sensing, thrilling to those "vague, haunting illusions" which cannot be expressed either in words or in concrete representations of visible facts. Yet, in the very first page of the text, under the heading of GENERAL AIMS, the five main objectives are stated as follows: (I omit amplifying phrases.)

To recognize beautiful combinations of color.

To train powers of observation and to develop ability to depict graphically.

To develop an appreciation of the esthetic, economic and commercial value of beauty.

To develop accuracy and creative ability through planning and manipulating materials.

To acquaint the child with the best works in painting, sculpture and architecture.

Every one of these objectives is an

intellectual process of learning facts or developing skills. Development of the self is completely ignored. Emotional experience is ignored. If art is primarily an emotional expression rather than an intellectual and technical one, then these objectives not only contradict the ideals stated in the foreword but they deny the child the one greatest value in the art expression of the ages—by sidetracking him into the dead-ends of fact and skill (which should be secondary objectives after about fifth grade). The lists of artists to be "appreciated" could have been made out 40 years ago; it omits all contemporary art, including the Modern.

Many art teachers in the State say they can "get around the syllabus" provided they do not get caught by the State Supervisor, Mrs. Zara B. Kimmey who is the focal point of the State's reactionary standards and whose resignation is a first necessary step in reconstruction. Any letters on this important issue will be treated in strict confidence.

Roger Deering Teaches

Roger L. Deering, who is well known to art students in Maine where he has been conducting studio and outdoor painting classes for the past six years, has opened a new summer studio and gallery in Kennebunkport. A popular muralist and for eight years state chairman of the American Artists Professional League, Deering is conducting classes in out-door painting, composition and design. The course, which consists of four classes weekly, is composed of three outdoor sessions with the fourth day devoted to group discussion and criticism of work in the studio.

Accommodations are available at nearby hotels and inns. An exhibition gallery features the artist's work, while a student show will be held at the end of the summer term on September 8. Interested students should write the secretary, Deering Art Class, Box 42, Kennebunkport, Me.

Cannon Summer Classes

Miss Florence V. Cannon, former head of the art department of Harcum Junior College, and instructor at the Pennsylvania Academy of Fine Arts Summer School, is conducting a summer landscape class at Marblehead, Mass. Instruction at weekly and hourly rates are available for students on a limited time budget during August.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Los Angeles, Calif.

CALIFORNIA WATERCOLOR SOCIETY
25TH ANNIVERSARY EXHIBITION. Oct. 7-Nov. 18. Open to all artists. Media: watercolor and pastel. Jury. Prizes of \$800. Work due Sept. 15. For further information write Annita Delano, Secretary, 10733 Ohio Ave., W. Los Angeles, Calif.

New York, N. Y.

AUDUBON ARTISTS FOURTH ANNUAL EXHIBITION. Sept. 25-Oct. 13: National Academy of Design. Open to all artists. Media: oil, watercolor, pastel, prints, drawings, and sculpture. Prizes totaling \$2,150. Entry fee \$3.00 for non-members, \$1.50 returned if entries are rejected. For further information write Michael M. Engel, Exhibition Chairman, 470 West 34th St., New York, N. Y.

7th ANNUAL MINIATURE EXHIBITION. Oct. 17-Nov. 7. National Academy of Design. Open to all artists. Media: metal plate. Fee: \$2 for non-members. Jury. Prizes. Entry cards due Sept. 17. Work due Sept. 24. For further information write John Taylor Arms, Pres., Society of American Etchers, Inc., 1083 Fifth Ave., New York 28, N. Y.

Philadelphia, Pa.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS 44TH ANNUAL EXHIBITION. Oct. 20-Nov. 25. Pennsylvania Academy of Fine Arts. Open to all artists. Media: Decorative miniatures. Entry cards due Sept. 17. Jury. Prizes. Work due Oct. 5. For further information write Pennsylvania Academy of Fine Arts, Broad and Cherry Sts., Philadelphia 2, Pa.

Washington, D. C.

UNITED SEAMEN'S SERVICE 1946 ART EXHIBITION. Dec. 2-26. Corcoran Gallery of Art. Open to Merchant Seamen. Media: oil, watercolor, pencil; no sculpture or photographs. Prizes. Work due Nov. 1, 1945. For further information write Isabel F. Peterson, Chairman, United Seamen's Service, 39 Broadway, New York City 6.

REGIONAL SHOWS

Chicago, Ill.

YEAR 'ROUND EXHIBITION. John Snowden Gallery. Open to artists in Chicago and hundred mile radius. Media: oils, watercolors, prints, etc. For further information write John Snowden Gallery, 1324 1/2 East 57th St., Chicago 37, Ill.

San Antonio, Tex.

7TH TEXAS GENERAL EXHIBITION. Oct. 7-28. Witte Memorial Museum. Circuit to Dallas Nov. 11-Dec. 3; Houston, Dec. 16-6. Open to Texas artists. Media: painting, sculpture, drawing and prints. No entry fee. Jury. Prizes totalling \$1,200. Entry cards and work due Sept. 15. For further information write Witte Memorial Museum, San Antonio, Tex.



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Old Masters—Old Racket

It will be a severe wrench when some of our art patrons learn of the huge fraud just uncovered in the "old masters" business.

In this particular case a modern Dutch painter, Hans Van Meegeren, it seems can copy a painting by Vermeer so well that Jan himself, if he could come back from the seventeenth century, might have a hard time deciding whether or not he had painted it.

This Van Meegeren, now under arrest as a collaborationist with the Germans, has confessed to the painting of many Vermeers which, according to the Catholic daily newspaper, *De Volkskrant*, have "duped the best experts and completely reputable persons." This deception was fashioned, says this paper, with "unparalleled skill and in which, besides the forger himself, many middlemen must have taken part."

If we owned a Vermeer, which may be quite a remote possibility, since Van

Meegeren and his helpers cleared over 8,000,000 guilders—or \$3,024,000 to you—we should want to know and very positively, exactly where it had been for the past 25 years at least.

Which leads to the observation that there are in some of our museums which are under the guidance of new and young directors, a few "old masters" that are under suspicion. We have just been told of a young chap down in Greenwich who can paint a better Van Gogh than the artist could himself.

Sable Brushes—Maybe?

As we pointed out sometime ago, the ceiling established on furs, especially on Russian sables sent the owners of these pelts hurrying to get them into cold storage.

Now it is announced that price ceilings are to be lifted on from fifty to a hundred items, including "many types of fur coats." Of course not many artists of our acquaintance are in the

market for fur coats at this time, but brushes are distantly related to fur coats, and if our manufacturers can just get hold of a few of the tails of these pelts, perhaps you may in turn be able to find a few brushes which at present are scarcer than nice juicy steaks.

—ALBERT T. REID.

Attention—State Chairmen and Directors

Sometime ago we announced the proposed printing of a monthly news letter. Due to paper shortage, lack of skilled workers in the printing trade, and late return of endorsed material from the first States to be featured it is not possible to issue the letter until September 1.

However, if the following State Chairmen and Directors will send in their data immediately, perhaps, if lucky, the much talked of publication will be on its way earlier. These States are: Alabama, Arizona, Arkansas, California, Colorado, Connecticut and the Canal Zone.

New Jersey

The never ending cooperation our New Jersey Chapter enjoys from the Art Department of the New Jersey State Federation of Women's Clubs is indeed a tribute to our workers in that state. A quick review of their work last American Art Week discloses fourteen featured articles together with special editorials in papers representing most every town and village in the state.

In Bridgeton art exhibitions were annual affairs but due to war emergencies the event had been discontinued for four years. It was resumed this year because of public demand, according to Mrs. Henry H. Fithian who states that "requests have been too numerous to be ignored longer."

If space permitted, the mention of a few of New Jersey's activities would inspire our directors all over the country, for it demonstrates how vision and understanding can be put to work as a moving force for good in the field of the fine arts and crafts.

Our very able American Art Week Director, Mrs. Cornelius A. Lowe and State Chapter Chairman, Mrs. Harold E. Liggett, are to be congratulated for carrying on to completion such a splendid organization for state-wide celebration of this national event which grows in importance year by year.

—FLORENCE LLOYD HOHMAN.

Why Colors Harden in the Tubes

A staff writer of an art journal recently handled some tubes of artists' oil paints in the stock of a local retail dealer in artists' materials, and they were so hard, after only three months on the shelves, according to the dealer, that they could not be used.

Some one speaking for the manufacturer of those paints informed the dealer that it is not possible to guarantee tubed oil colors for a period exceeding two years.

The dealer recommended, if that be so, that manufacturers should stamp the date of manufacture on the label with the maximum time-limit guarantee, the maker to reclaim his product at the end of that stated period if not then sold by the dealer.

Like many such things, the above

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AMERICAN ART WEEK PRIZE for 1945—Towing Barges, a watercolor painting by George Pearce Ennis. Ennis, who died as the result of an automobile accident in 1936, at the age of fifty-two, was a versatile artist. His works in watercolor, murals and stained glass are known on a national scale. He is represented in the Metropolitan Museum, the Art Institute of Chicago, and examples of his stained glass work are the Victory Windows in the Chapel at West Point.

found its way, in due time, to the American Artists Professional League and to its National Committee on Technic.

The League is interested in facts, and wishes to build its actions in the technical field on known facts.

To the staff writer a member of the League's Technical Committee gave this summary of what appear to be some of the reasons for the hardening-of-oil-paints-in-tubes phenomenon:

Oil paints do not harden at a uniform rate when brushed out and exposed to the air: the umbers, natural driers, take about 12 hours; the O colors (earth colors) about 20 hours; the S colors (cadmiums, and ultramarines) about 72 hours.

Normally, if the tubes be made of proper materials and well closed at both ends, artists' oil colors last far longer than the two year period recommended by the retail dealer.

The writer has on hand tubes of artists' oil colors made by Paul Foinet fils of Paris and by Blockx of Belgium and brought back by him in 1914, that are still in good condition. In 1938 Mr. Harold Parks examined the paints of the late George Inness, Sr. and found them still usable after 38 years. But these paints were all properly tubed.

Under existing war conditions our manufacturers of collapsable tubes have had to find and use substitute materials for these tubes. The manufacturers of artists' oil paints have joined together recently to obtain at least a minimum of lead for their tubes, and they called on the A.A.P.L. for a statement to the Federal Board which could authorize such an allotment.

Within a month this writer has seen a tube of zinc white of recent American manufacture already stiffening within the tube. When he tried to force

some paint out, forty or more tiny wormlike threads of zinc white exuded from the surface of the tube. Air was entering that tube and hardening the paint.

Another large tube of zinc white was in a box properly labeled by the manufacturer, but the paint itself was in a tube lithographed for an Elizabeth Arden cosmetic product and evidently bought at any price by the manufacturer to keep us artists supplied.

Sometimes the bottom of the tube is not quite closed, letting out linseed oil and letting in air—with the same hardening results.

Sometimes a customer opens a tube and squeezes out just enough paint to touch it with his finger and draw the paint out in the familiar test for consistency and grind. If he is not careful to put back the cap *securely*, just a careless half twist, air can enter.

Alizarine Crimson, the madders, the Lacque de Garances—all like colors—are something apart. They are dyes staining a white earth, usually aluminum hydroxide. The nature of this white earth is to react to linseed oil to form a rubbery mass in the tube that is insoluble in turpentine, alcohol, benzene, benzol, or acetone, and is absolutely unusable. Some makers prevent this by grinding in a small amount of a non-drying substance.

The National Committee on Technic of your League therefore asks artists to be understandingly forbearing in this and similar matters. War conditions have made the task of the manufacturers of artists' oil paints exceedingly difficult. But American manufacturers of artists' oil colors are doing their best to keep us supplied with good colors guaranteed to the League.

—WILFORD S. CONROW.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.

Albany Institute of History and Art Aug.: Artists of Upper Hudson, Past and Present; 19th Century European Paintings.

ALBUQUERQUE, N. M.

University of New Mexico To Aug. 25: Annual Albuquerque Artists Exhibition.

ANDOVER, MASS.

Addison Gallery To Aug. 13: Connecticut Watercolor Society; To Aug. 15: Life War Art.

BOSTON, MASS.

Museum of Fine Arts To Aug. 26: Encyclopaedia Britannica Collection of American Painting. Robert C. Vose Galleries Aug.: Hudson River School.

CAMBRIDGE, MASS.

Fogg Museum of Art To Sept. 30: Post-Impressionism to Expressionism in Graphic Art; British Art; 19th Century French Drawings; English Romanticism in Graphic Art.

CHELTEENHAM, PA.

Cheltenham Township Art Center Aug.: Print Exhibition.

CHICAGO, ILL.

Art Institute To Aug. 12: Our Fighting Navy.

Pokrass Gallery To Sept. 1: Chicago Artists Group Exhibition.

CINCINNATI, OHIO

Cincinnati Art Museum Aug.: Drawings by Frank Duveneck; 18th Century Color Engravings; Engravings by Anders Zorn and J. F. Millet.

DALLAS, TEX.

Dallas Museum of Fine Arts Aug.: Prints from Permanent Collection.

DAYTON, OHIO

Dayton Art Institute Aug.: What Teen Agers Are Painting; Modern Dutch Architecture; Modern Art in Advertising.

DENVER, COLO.

Denver Art Museum To Aug. 30: 51st Annual Exhibition.

GREEN BAY, WISC.

Neville Public Museum Aug.: Paintings by Emma Fordyce Mac Rae.

HAGERSTOWN, MD.

Washington County Museum of Fine Arts Aug. 1-31: Selections from Permanent Collection.

HOUSTON, TEX.

Museum of Fine Arts To Aug. 12: Oil and Watercolor.

INDIANAPOLIS, IND.

John Herron Art Institute Aug. 15-Sept. 15: Wings Over the Pacific.

KANSAS CITY, MO.

Little Gallery, University of Kansas City To Aug. 23: Silk Screen Prints by Carlos Merida.

KENNEBUNK, MAINE

Brick Store Museum Aug. 2-31: Domestic Devices and Costumes of By-gone Days.

LOS ANGELES, CALIF.

Los Angeles County Museum To Aug. 12: Otis Art Institute, Student Work; To Aug. 26: Contemporary French Paintings; Aug.: Portrait of America; Drawings by Etienne Ret.

MINNEAPOLIS, MINN.

Minneapolis Institute of Arts To Aug. 10: Print Exhibition; Aug.: Prints by Sir Frank Short; Chinese Court Costumes.

Walker Art Center To Aug. 15: Annual Regional Sculpture Exhibition; Aug.: Advertising Art; Aug. 19-Sept. 16: Paintings by Eleanor Harris.

MYSTIC, CONN.

Mystic Art Association, Inc. To Aug. 26: Annual Exhibition.

NEWARK, N. J.

Newark Museum Aug.: United Nations; Art of the Potter; American Folk Art; Elements of Design.

NEW HAVEN, CONN.

Yale University Art Gallery Aug.: Italian Paintings.

PHILADELPHIA, PA.

Pennsylvania Academy of Fine Arts Aug.: Selections from Permanent Collection.

Art Alliance To Aug. 17: Annual Exhibition of Philadelphia Watercolor Club. To Sept. 15: Industrial Design by General Electric Co. Philadelphia Museum of Art Aug.: American Paintings; Architectural Prints.

PITTSFIELD, MASS.

Berkshire Museum Aug.: Works of Six Berkshire County Artists; Old Masters.

PORTLAND, ORE.

Portland Art Museum To Aug. 15: Cuban Paintings.

PROVINCETOWN, MASS.

Provincetown Art Association Aug.: 31st Annual Exhibition.

ST. LOUIS, MO.

City Art Museum To Aug. 19: Watercolors and Drawings; Line Engraved Portraits.

SACRAMENTO, CALIF.

Crocker Art Gallery To Aug. 30: Photographs of North American Salon.

SAN DIEGO, CALIF.

Fine Arts Gallery Aug.: Contemporary American Paintings from Eastern States; San Diego Art Guild Art Mart.

SAN FRANCISCO, CALIF.

California Palace of Legion of Honor To Aug. 12: Roumanian Textiles; Aug.: George Blanding Collection; Watercolors by George Post; Modern Advertising Art; Aug. 6-Sept. 9: Watercolors by Halley Cox; Aug. 14-Sept. 16: Ceramics by Claude Horan.

M. H. De Young Memorial Museum To Aug. 19: American Watercolor and Winslow Homer; Paintings by Stephen Estlin; Drawings by Felix Topolski; To Aug. 29: Are Clothes Modern?; From Aug. 10: Paintings by Flavio Cabral; From Aug. 21: Watercolors by Dong Kingman.

Pent House Gallery Aug.: Contemporary California Artists.

SAN MARINO, CALIF.

Huntington Library and Art Gallery Aug.: "Months of Lucas" Tapestry; Woodcut Illustrations in Old Herbals.

SCRANTON, PA.

Everhart Museum Aug.: 10th Annual Exhibition of Scranton Artists; Art of Tomorrow.

SEATTLE, WASH.

Art Museum To Aug. 26: Paint-

ings by Kao Weng and Chang K'un-i; Aug.: Art of the Far East.

SPRINGFIELD, MASS.

Springfield Museum of Fine Arts Aug.: The Layman Learns to Paint.

SPRINGFIELD, MO.

Springfield Art Museum Aug.: Paintings by Midwest Association.

SPRING LAKE, N. J.

The Warren Aug.: 9th Annual Exhibition of New Jersey Chapter of American Artists Professional League.

UTICA, N. Y.

Munson-Williams-Proctor Institute Aug. 5-26: Watercolors by Walter Buckingham Swan.

WASHINGTON, D. C.

Arts Club Aug.: Paintings by Members.

Corcoran Gallery Aug.: Contemporary American Sculptors; Contemporary American Printmakers; From Aug. 12: Paintings by Samuel Pratt.

National Gallery, Smithsonian Institution Aug.: Soldier Art.

Phillips Memorial Gallery Aug.: Picasso; Bonnard; Aug. 5-Sept. 30: Lithographs by Daumier; Lithographs by Rouault.

WOODSTOCK, N. Y.

Rudolph Galleries Aug. 1-30: Group Exhibition of Paintings and Sculpture.

Woodstock Art Association Aug.: Annual Exhibition.

WORCESTER, MASS.

Worcester Art Museum Aug.: Early American Scenes.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) Aug. 5-31: National Maritime Union Exhibition.

N. M. Acquavella (38E57) Aug.: Old Masters.

H. V. Allison & Co. (32E57) Aug.: Graphic Arts.

America House (52nd at Madison) Aug.: The Future of American Craftsmanship.

American Museum of Natural History (Central Pk. W. and 79) Aug.: Animal Paintings by Charles Liedt.

Associated American Artists (711 Fifth at 56) Aug.: Group Exhibition.

Babcock Galleries (38E57) Aug.: Paintings by American Artists.

Barzansky Galleries (664 Madison at 61) Aug.: Group Exhibition.

Bonestell Gallery (18E57) Aug.: Group Exhibition.

Brooklyn Museum (Eastern Parkway) Aug.: Contemporary Prints.

Brummer Gallery (110E58) Aug.: Old Masters.

Contemporary Arts (106E57) Aug.: The Sponsored Group.

Durand-Ruel (12E57) Aug.: 19th Century French and 20th Century American Paintings.

Duven Brothers, Inc. (720 Fifth) Aug.: Old Masters.

8th Street Gallery (33W8) To Aug. 18: Summer Group Exhibition of Small Paintings.

Ferargil Gallery (63E57) Aug.: 31 Years of American Art.

Frick Collection (1E70) Aug.: Permanent Collection.

Galerie Neuf (34E79) Aug.: Group Exhibition.

Jane Street Gallery (35 Jane) Aug.: Group Exhibition.

Kleemann Galleries (65E57) Aug.: Group Exhibition.

Knoedler and Co. (14E57) Aug.: 19th Century French Paintings.

Samuel M. Kootz Gallery (15E57) Aug.: Group Exhibition.

Kraushaar Galleries (32E57) Aug.: Group Exhibition.

John Levy Gallery (1157) Aug.: Old Masters.

Metropolitan Museum of Art (Fifth Ave. at 82) Aug.: The War Against Japan; Greek Art; Prints by Goya.

Midtown Galleries (605 Madison at 57) Aug.: Contemporary American Paintings.

Milch Galleries (108W57) Aug.: Summer Selected American Painting Exhibition.

Morton Galleries (222W59) Aug.: Group Exhibition.

Museum of Modern Art (11W53) Aug.: The Museum's Collection of Painting and Sculpture; Tomorrow's Small House; Young People's Art.

Museum of Non-Objective Painting (24E54) Aug.: New Loan Exhibition.

Newhouse Galleries (15E57) Aug.: European and American Masters.

Harry Shaw Newman Gallery (Old Print Shop) (150 Lexington at 30) Aug.: The American Navy, 1776-1815.

Niveau Gallery (63E57) Aug.: French Masters.

Oestreicher's (1208 Sixth Ave.) Aug.: Old Master and Modern Color Prints.

The O'Connor Gallery (640 Madison) Aug.: Old Masters.

Passedoit Gallery (121E57) Aug.: Group Exhibition.

Perls Gallery (32E58) Aug.: Group Exhibition.

Portraits, Inc. (460 Park at 57) Aug.: Contemporary American Portraits.

Rockefeller Center (Mezzanine Galleries, International Bldg.) To Aug. 12: Abbott Collection of Army Medical Paintings.

Paul Rosenberg and Co. (16E57) Aug.: 18th and 20th Century French Paintings.

Schaeffer Galleries (61E57) Aug.: Old Masters.

Schneider-Gabriel Galleries (69E57) Aug.: Old Masters.

Schultheis Art Galleries (15 Maiden Lane) Aug.: Old Masters.

Jacques Seligmann and Co. (5E57) Aug.: Old Masters.

E. & A. Silberman (32E57) Aug.: Old Masters.

Wildenstein and Co. (19E64) Aug.: Four Centuries of Portraits.

Howard Young Gallery (1E57) Aug.: Old Masters.

Ceramic Artists Elect

At the annual meeting of the New York Society of Ceramic Arts the following officers were elected: honorary president, Leon Volkmar; president, Harold Tischler; 1st vice president, William Soini; 2nd vice president, Carl Schmitz; recording secretary, Rita Sargent; corresponding secretary, Eleanor Dubinbaum; treasurer, Helen Goldberg; publicity chairman, Frances Serber; membership chairman, Linton; exhibition chairman, Rolf Key-Oberg.

The Society is planning to hold its annual exhibition at the Argent Gallery in November.

Cranbrook Plans

The Museum of the Cranbrook Academy, Bloomfield Hills, is arranging an

active schedule for the new season. First in the 1945-46 series will be an exhibition of Cranbrook's new acquisitions of contemporary American paintings (Sept. and Oct.).

Past and Present

The Silvermine Guild of Artists in Norwalk, Conn., has opened its fourth exhibition of the season, an unusual show called "Past and Present." It is composed of recent canvases hung side by side to paintings done approximately ten years ago by Guild members.

Reminder to Texans

A reminder has been sent out that artists of the Lone Star State have just six weeks left in which to complete their entries for the 7th Texas General Exhibition, and get them to

the Witte Memorial Museum in San Antonio. For detailed information see Where to Show.

Bobby-Sox Art

Now that teen-agers have officially come of age and new sociological significance (see recent issue of *March of Time* film), it is fitting that the current exhibition at the Dayton Art Institute should be devoted to "What Teen Agers Are Painting," a "show of great strength and merit," we are informed. Collected by Mrs. Otto Spaeth, the youthful works were assembled from public, private and parochial schools throughout the country and from the exhibition sponsored by Scholastic Magazine as well as a former showing, "Oklahoma Child Art."

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GLADYS ROCKMORE DAVIS-

GLADYS ROCKMORE DAVIS was honored by the Metropolitan Museum in its acquisition of her "August Afternoon" for its permanent Collection. The Swope Art Gallery purchased two of her oils. Among other awards, medals and purchases are the Toledo Museum, Butler Art Institute, Encyclopaedia Britannica Collection, the Corcoran Gallery 1939; Virginia Biennial Exh. recommendation for Purchase 1938; Pennsylvania Acad. 1938; Wm. R. French Medal, Art Institute of Chicago 1937, etc. She recently executed a series of "Paintings of Paris" as a Life Magazine war art correspondent. These are now on view at the Time and Life Building, 9 West 48th Street, New York City. Her recent book, "Pastel Painting," is in answer to the great demand for a technical work on this subject. It is a "Studio" publication. \$2.25.

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